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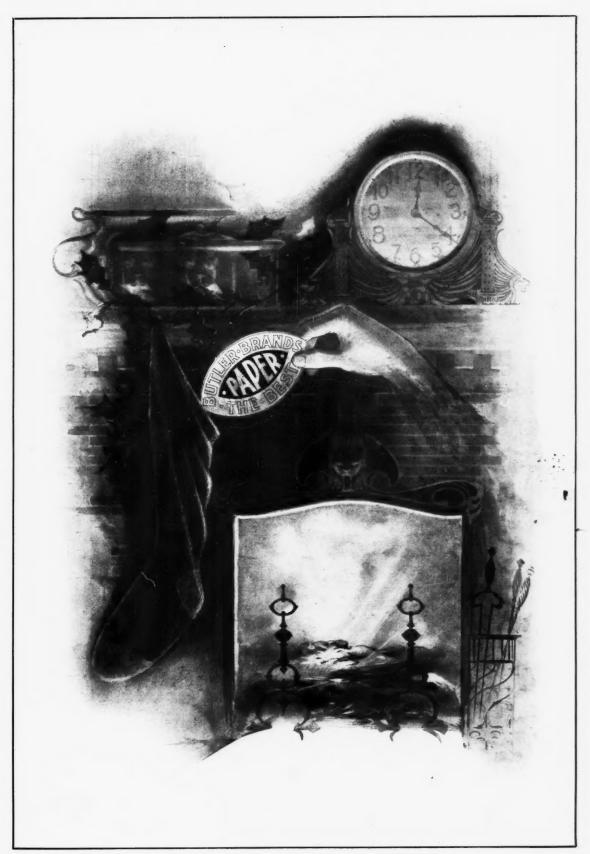
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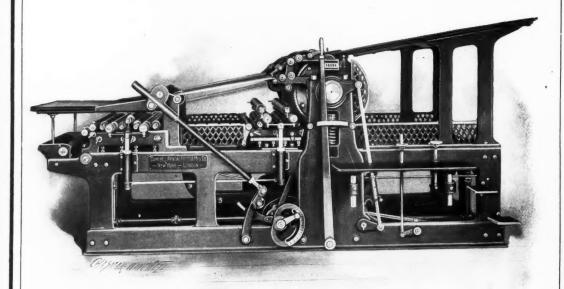
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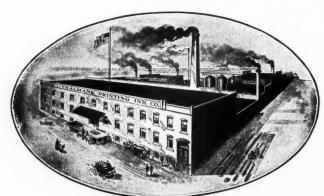
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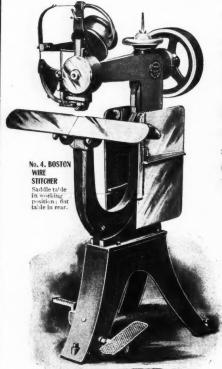
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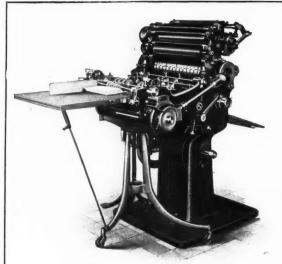
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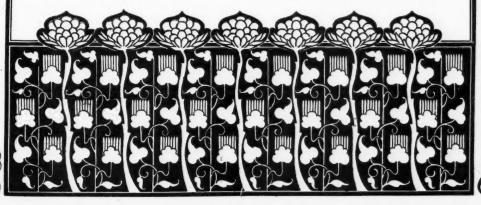
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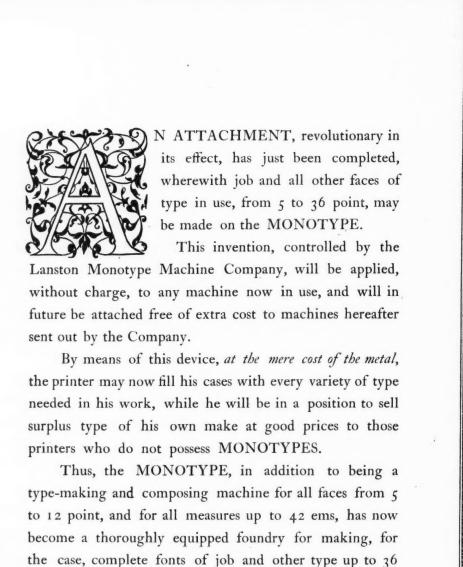
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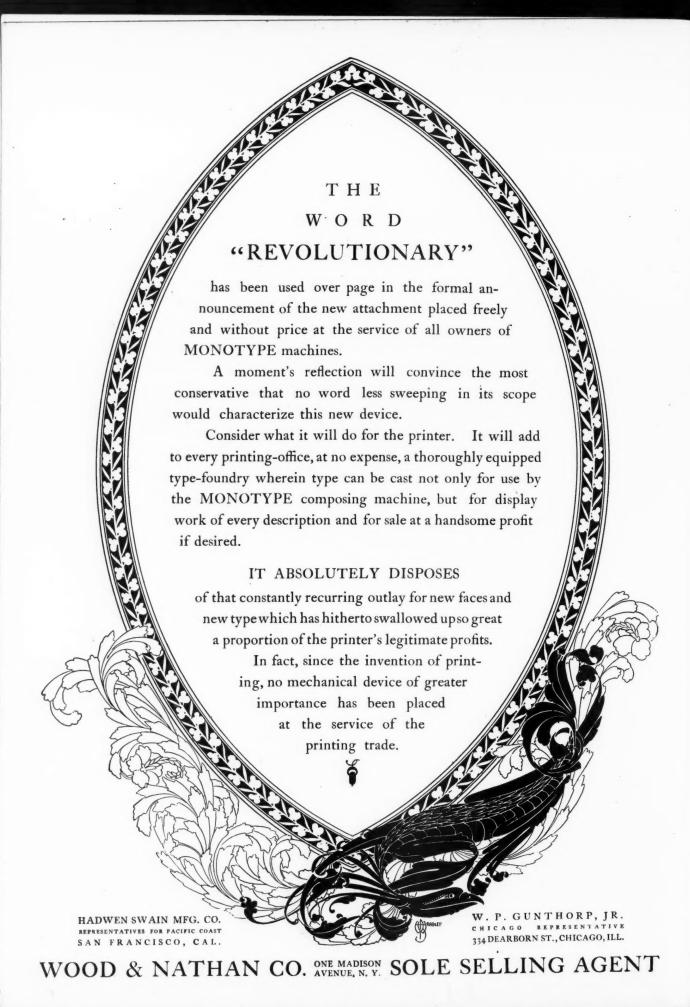
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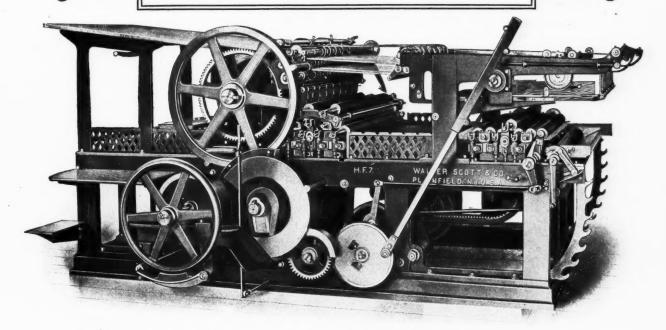
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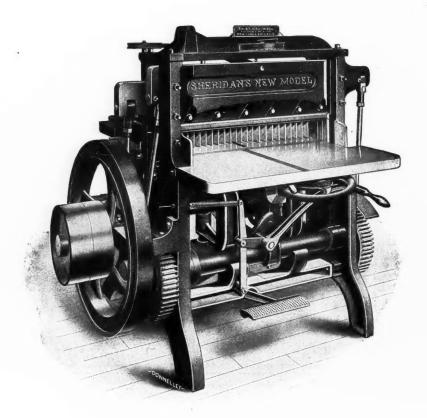
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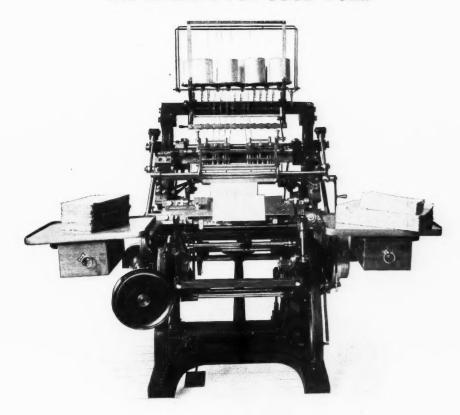
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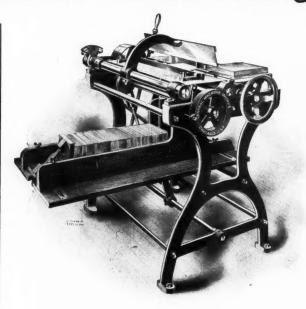
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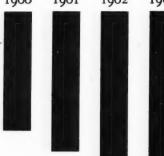
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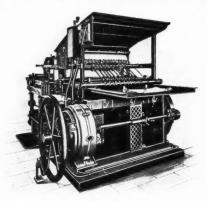
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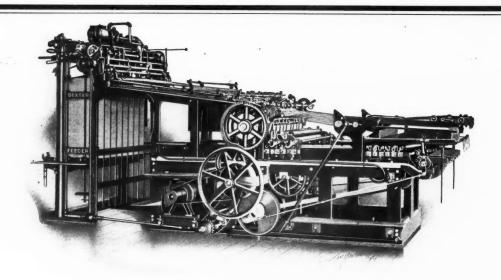
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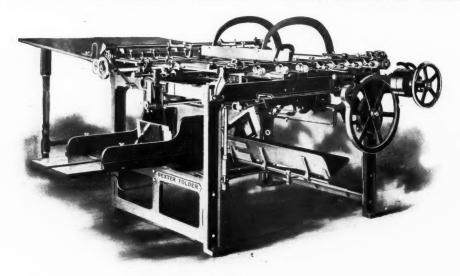
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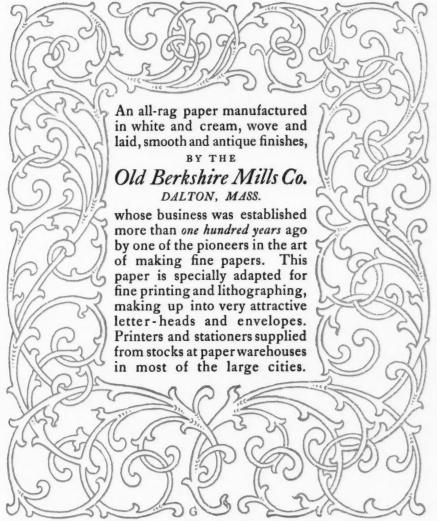
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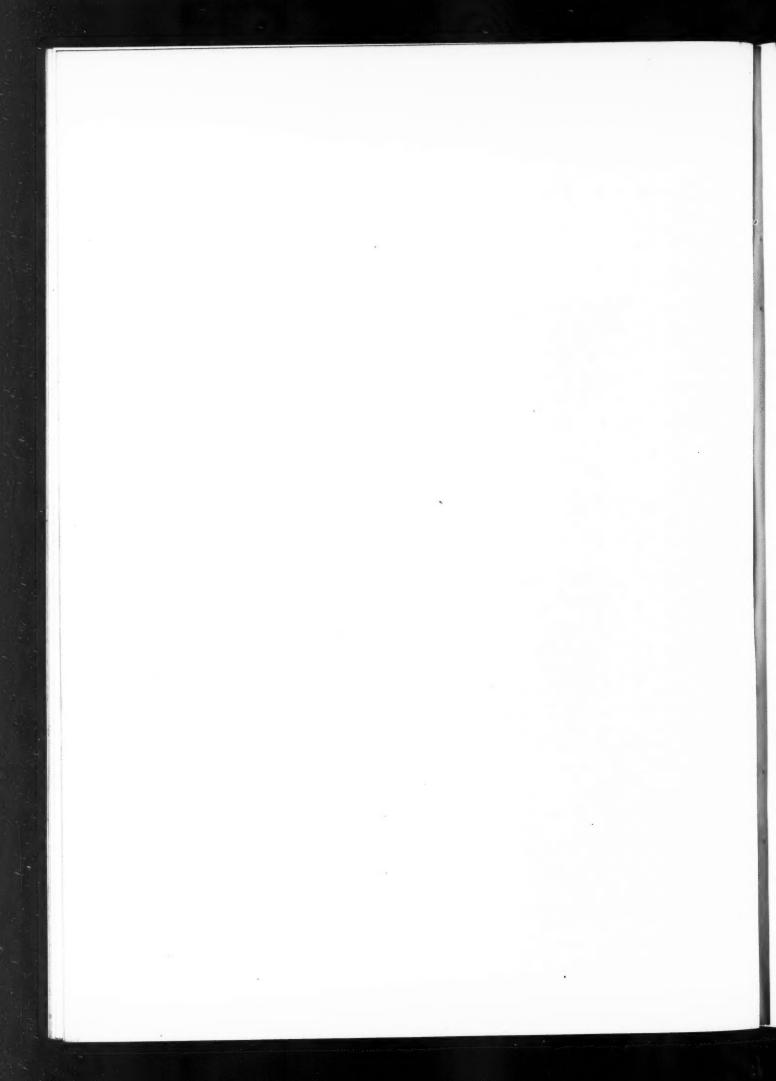
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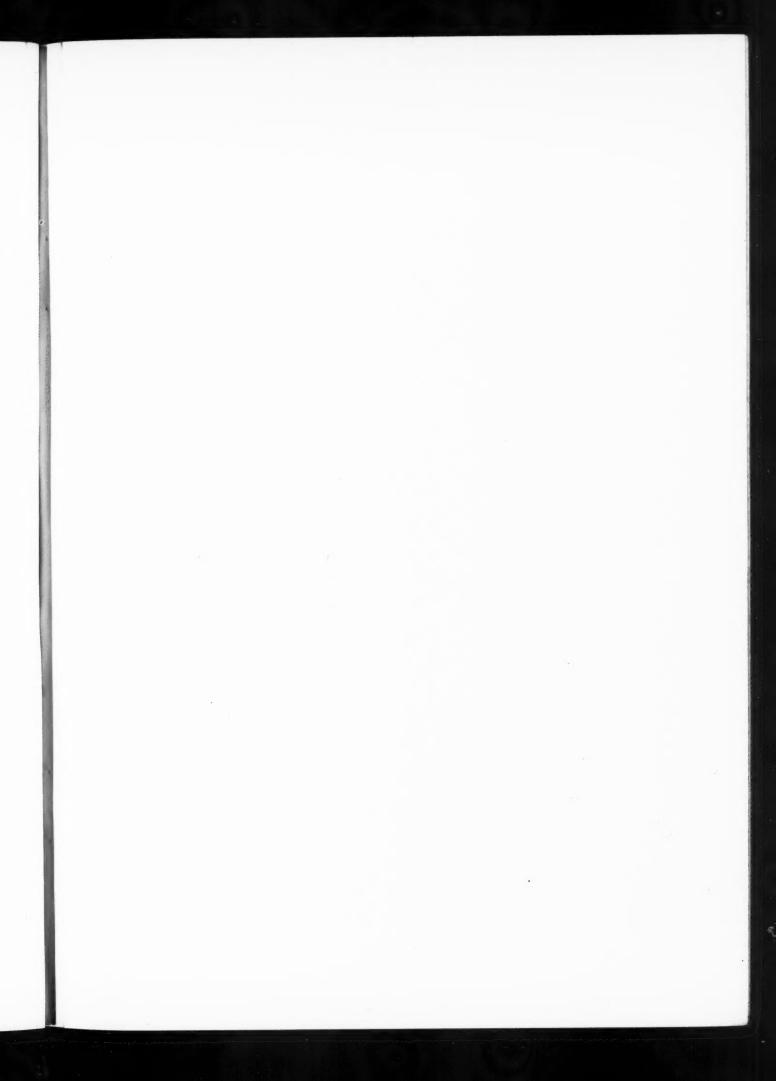
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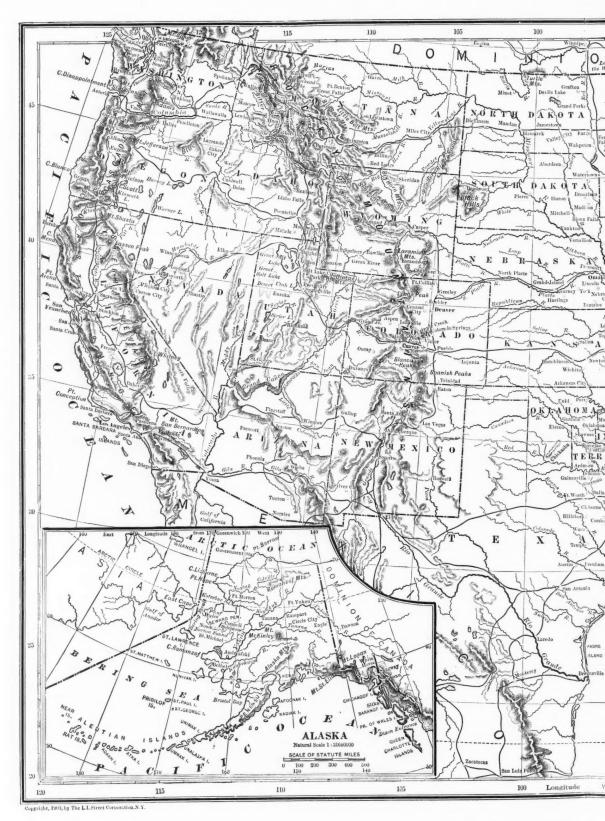
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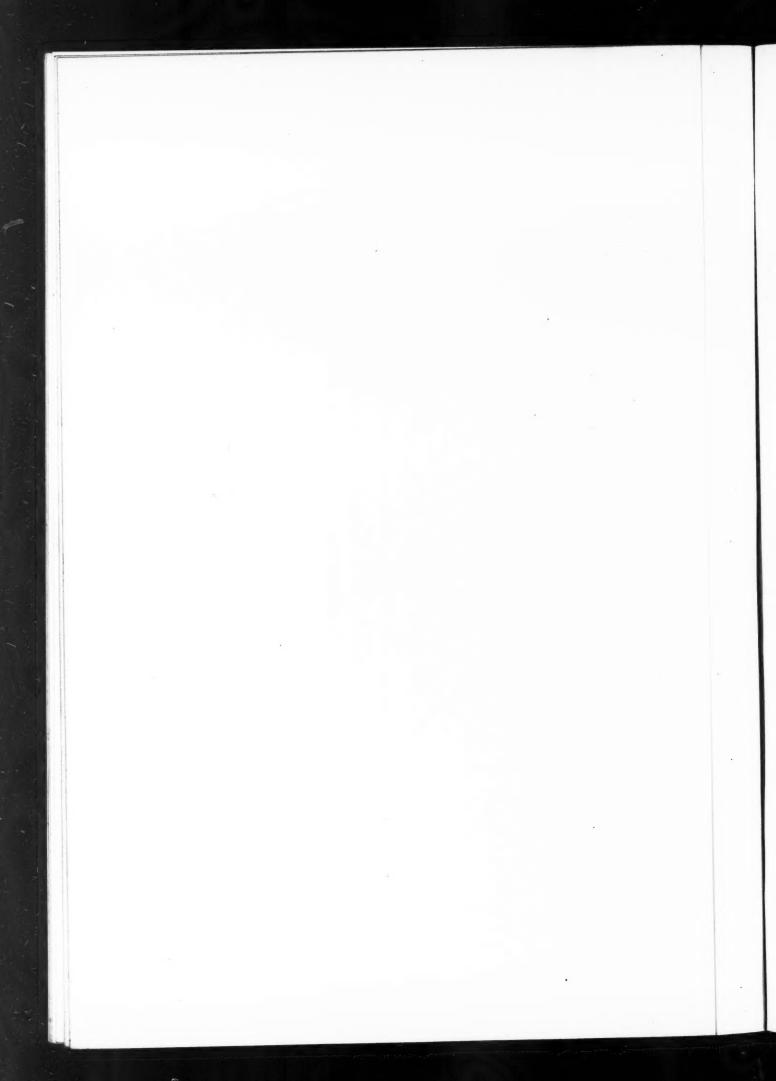


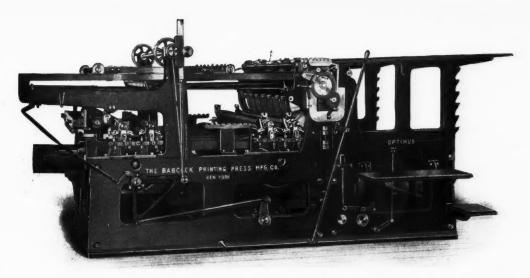
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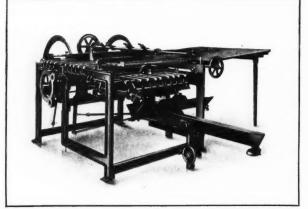
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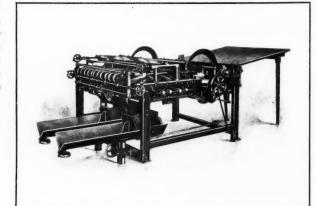


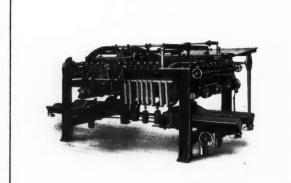
TWO, THREE, AND FOUR FOLD CATALOG & BOOK FOLDER. Folds 8, 12, 16, 24, and 32 pages. Has Automatic Registers at all folds, also Automatic Head Perforators that relieve all "buckling" on 16 and 32 page work.



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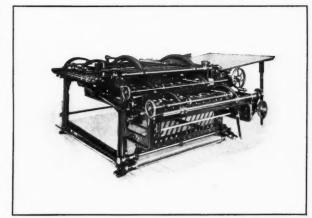
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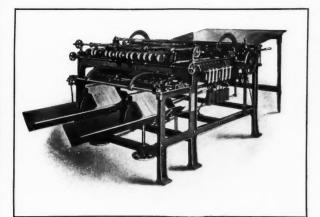


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TWO AND THREE FOLD PARALLEL FOLDER. Performs its work in gangs of 8's, 12's, and 16's.





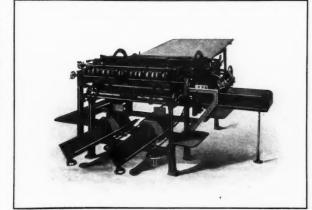


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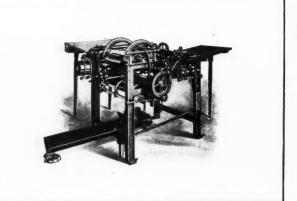


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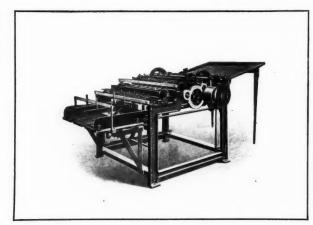


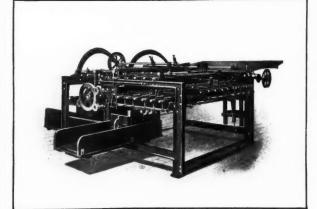
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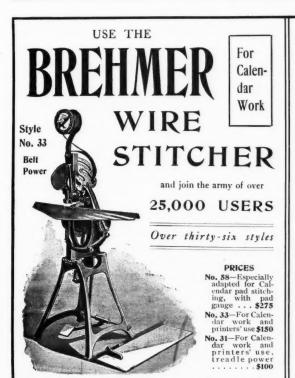
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We guarantee these Machines in first-class order, and offer them subject to trial and approval

- No. 20.—One Chambers Drop-Roller Automatic Side guide Machine, making two parallel folds and delivering four 8-page sections. It has pasting attachment and will deliver the 8's pasted or not, as wanted. Largest sheet, 35 x 50 inches, giving a folded page of 8¾ x 12½ inches. Smallest sheet 25 x 35 inches.
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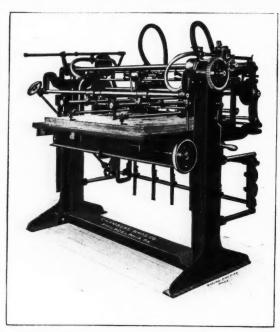
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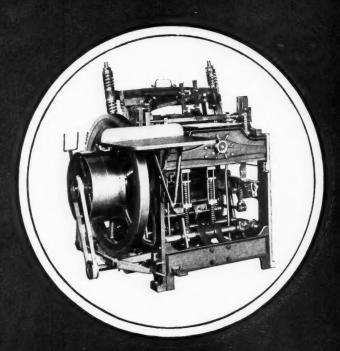
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BUFFALO





STOCKS.

127

- 587. A Corporation is a COMPANY authorized by law to transact business as a single individual, having the same rights and obligations.
- **588.** Stock is the capital or money used by a corporation in carrying on its business.
- 589. A Share is one of the equal parts into which the stock is divided.
- Note. The *value* of a share varies in different companies. It is usually \$100, and will be so regarded in this work unless otherwise stated.
- 590. A Certificate of Stock is a WRITTEN INSTRUMENT issued by a corporation, stating the number of shares to which the holder is entitled, and the original value of each share.
- 591. The Par Value of Stock is the sum named in the certificate.
 - 592. The Market Value is the SUM for which it sells.
- Notes.—I. When shares sell for their nominal value, they are at par; when they sell for more, they are above par, or at a premium; when they sell for less, they are below par, or at a discount.
- 2. When stocks sell at par they are often quoted at 100; when at 7 per cent. above par, they are quoted at 107, or at 7 per cent. premium; when at 15 below par, they are quoted at 85, or at 15 per cent. discount.
- 593. An Assessment is a percentage required of stock-holders to replace losses, etc.
- 594. The Gross Earnings of a company are its entire receipts.
- 595. The Net Earnings are the remainder after all expenses are deducted.
- **596.** A **Dividend** is a percentage divided among the stock-holders.
- 597. A Bond is a written agreement to pay a sum of money at or before a specified time.
- 598. A Coupon is a CERTIFICATE of interest due on a bond, to be cut off when paid, as a receipt.

Special attention is called to the variety of faces in this page. Composed from the keyboard on *one* machine, the Double Magazine Linotype, at a continuous operation, without change of magazines or matrices

BOOK OUTLOOK

The Other Room

A STUDY OF IMMORTALITY

LYMAN ABBOTT

with wide margins and bound in brown paper boards with a vellum label, uniform with Mabie's "Parables of Life." Octavo, Printed by the DeVinne Press on Old Stratford deckle-edge paper \$1.00 net (postage 9 cents).



HE author, in this book, which is a companion volume to Mr. Mabie's "Parables of Life," considers the Dr. Abbott's long pastoral experi-ence has given him intimate acthemes of Death and Immortality.

quaintance with the doubts and longings, the households, and from this knowledge and to soner nor as a speculative philosopher, but as death and immortality. Dr. Abbott shows the pagan belief, the Hebraic belief, the paganistic practical, not scholastic; it seeks to give spiritideas that still linger in our day, and the belief hopes and fears which confront bereaved these needs he speaks, not as a dogmatic reaual comfort. The book sums up in spiritual form the attitude of the present age toward of Christ and Christianity. The book is neither a Christian man. The aim of the book speculative nor dogmatic but spiritual.

BOOK OUTLOOK

Parables of Life

HAMILTON WRIGHT MABIE

Printed by the DeVinne Press on Old Stratford deckle-edge paper with wide margins and bound in brown paper boards with a wellum label. Octavo, top pages, \$1.00 net (postage 9 cents).



Dr. Henry van Dyke says:

"These are stories of souls. and beautiful in diction, these there is a deep sense of reality. Poetic in conception, vivid and true in imagery, delicately clear little pieces belong to Mr. Mamystical their Under

gone down into the depths of nature, he has searched the treasure-houses of life, and brought forth gems of rare bie's finest and strongest work." "Beautiful prose poems, each pointing a moral. He has St. Paul Dispatch beauty and uncounted value.

"Prose poems in the author's inimitable style, scholarly "The same wholesome philosophy which characterizes his Town and Country and graceful."

other works is found here-alike the same forceful and delicate description, the same freshness and true helpfulness."

The Interior

PRINTED FOR THE OUTLOOK COMPANY BY MASON PRESS, SYRACUSE SPECIMENS FROM A PAMPHLET COMPOSED ON THE LINOTYPE AND

THE PENSIONNAIRES

ladies; still another, far, far down a splashy road, had only a dark room on a cellar-like court, and there was an odour of stale cabbage in the front hall.

How different it all was from the spick and span, cheerful, homelike "Pension" Lüttichan!

Finally they were semi-satisfied, however, on a side street, not far from Thorwaldsen's "Lion," where they were "convenient to all the sights," as the landlady told them in automaton English. This gave them a momentary fillip of encouragement, but the rain still streaked steadily down and Jessica had to walk back through it to get their trunks. This was even harder than she had anticipated, for she called a "cabby" who knew no English and could not understand her German.

"Now, if Herr Werner were only here," she said to herself ruefully; and then nearly forgot her troubles in surprise at the protest that came from within her against the presence of the romantic German. It was not "the vision and the dream" she wanted with

120

CHAPTER I

+

An American Girl

Jessica, the unconquerable, stood at the window and flouted the yellow heat. Her mother lay upon the sofa behind her, with a loose insecurity of gowning which made one fear to see her sit up, and cooled her face with a wearily swayed fan. Jessica was for taking the tram to the Grosser Garten—for they were in cup-like Dresden with a Saxon summer spilled into the bowl—where the air possibly stirred a little beneath the trees and a café orchestra played. Mrs. Murney would not put on a dress in the furnace of that room to pay a visit to a glacier.

Jessica laughed—an achievement that seemed a miracle to her mother—and said that she supposed she might go alone. Mrs. Murney looked a triffe anxious and stopped fanning. Jessica moved across the room with the brisk hopefulness of one who sees

[11]

Information

Direct Radiation While the radiating surface that will be required in any room will largely depend upon the proportion of exposed wall and glass surface, there must nevertheless be some relation to the cubical contents of same; and therefore as the simplest and most readily comprehended rule of apportioning radiation we offer the following, derived from the experience of the best heating engineers,—the proposition being a detached building of average construction and exposure, and outside temperature zero.

One Square Foot of Direct Radiation Will Heat

DWELLI	NGS	Cubic Feet by St		Cubic Feet of Space by Hot Water				
Living Rooms, one side exposed					45 to	50	25 t	0 30
Living Rooms, two sides exposed					45 to	50	25 t	0 30
Living Rooms, three sides exposed					40 to	45	20 t	0 25
Sleeping Rooms					50 to	70	30 t	0 40
Halls and Bath Rooms					40 to	50	20 t	0 30
PUBLIC BUIL	DIN	GS						
Offices					50 to	75	30 t	0 40
Schoolrooms					60 to	80	35 t	50
Factories and Stores					70 to	100	40 t	60
Assembly Halls and Churches					100 to	150	60 t	COL

For Direct-Indirect Steam Radiation add 25 per cent. and for Indirect Steam Radiation add 50 per cent. to the amount of direct surface to secure equal value of heating surface. For Direct-Indirect Hot Water Radiation add 33½ per cent. and for Indirect Hot Water Radiation add 75 per cent. to the amount of direct surface to secure equal value of heating surface.

Allowances should be made for extraordinary conditions, such as character of buildings, location, exposure, and quality of construction, loose windows and doors, and unusual glass exposure, and the necessary lengths of distributing mains.

Radiators Are Tapped as Follows

STEAM-ONE PIPE WORK	STEAM-TWO PIPE WORK	HOT WATER-Supply and Return					
24 sq. ft. and under	48 sq. ft. and under . r x % inch 49 sq. ft. to 96 sq. ft. r ½ x r " Above 96 sq. ft r ½ x r ½ "	40 sq. ft. and under 1 inch 41 sq. ft. to 72 sq. ft 1 1/4 " Above 72 sq. ft 1 1/2 "					

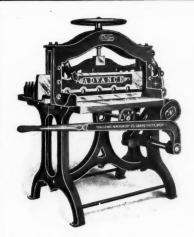
Expansion Tanks To find the capacity of expansion tank for less than 1,000 square feet radiation, multiply the square feet surface by .03. For 1,000 to 2,000 feet radiation, multiply square feet surface by .025. For 2,000 feet and over, multiply square feet surface by .02.

Heating Surface in Wrought Iron Pipe

26	inches	т "	nine	contains	т	square	foot	20	inches	2"	nine	contains	т	square	foot
												contains			
24	inches	I 1/2"	pipe	contains	I	square	foot	10	inches	4"	pipe	contains	I	square	foot

The VERY LATEST

Improvements in Paper Cutters.



The ADVANCE and CHALLENGE Cutters now have side gauges back and front on both sides, enabling you to square stock at either side of the machine, permitting the use of the knife the full width, which ensures uniform wear its entire length, and making it last twice as long as when squaring has to be done on one side only.

Another economical feature is our HALF-INCH CUTTING STICK; they cost two-thirds less than the old style, and each stick has eight cutting surfaces. Then the groove is only half inch deep, milled out of the solid; this makes the bed stronger than ever; the groove is but one-sixth as large as required for the old one and one-quarter inch stick. If you want the latest up-to-date Cutter be sure to order one of these machines. Any dealer will tell you they are the best.

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DEALERS
EVERYWHERE

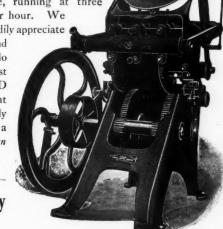
Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Michigan

WAREHOUSE AND SALESROOM: 2529 Leo St., CHICAGO

\$1,000

We would gladly give for a photograph of the pressroom of the Dennison Mfg. Co., showing over **seventy** PERFECTED PROUTY PRESSES in daily use, running at three thousand impressions per hour. We

would show that picture in this advertisement and you can readily appreciate the value of it to us, as nothing could be more convincing, and when we add that the repairs on this great battery of presses do not exceed I per cent per year, can you wonder why the largest plants of this country are being equipped with PERFECTED PROUTY PRESSES. It is speed and durability that count and for this record the PERFECTED PROUTY easily holds the medal. For value and earning capacity buy a PERFECTED PROUTY and your dream of owning an automobile will soon be realized.



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The last and incidentally the first shipment that we had from you, we are glad to say, more than met with all our expectations. We are free to confess that it was with a bit of misgiving that we sent our first order, for we had been in the habit of paying so much more for the same goods that it seemed to us the prices you were quoting must needs be for something that was too cheap to be good. We are glad to take this opportunity to say that the Jonson inks are all they claim to be.

HENSEL & BROWN, Publishers Newson.

In my last ad. I mentioned about printers being skeptical of my goods and my prices, and almost in the same breath comes the admission from Messrs. Hensel & Brown that it was with a bit of misgiving they sent their first order. All I ask is a trial order, and the purchaser can be the sole judge. When my goods fall down the money is refunded along with the cost of transportation.

Send for my new book containing useful hints for treating inks.

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From Aetna Paper Company, Dayton.

"We take great pleasure in recommending the Typo Mercantile Agency as being the most accurate and satisfactory agency we have ever used for obtaining financial rating on the paper trade in general."

Written by H. M. Howard, Manager.

From American Writing Paper Co., Holyoke. "We have found the Typo Mercantile Agency a very desirable help in the matter of arranging our credits, and have no hesitancy in recommending it to you." Written by G. B. Holbrook, Treas.

From Bryant Paper Co., Kalamazoo, Mich.

"We have been subscribers to the Typo Mercantile Agency for two or three years, and we are very much pleased with their methods of getting reports and keeping us advised regarding our customers. I think the reports which they give us are very complete, and they seem to take a great deal of pains to ascertain the actual standing of a concern of whom you might make inquiry. I believe that should you become a subscriber you will be pleased."

From Crane & Co., Dalton, Mass.

"In reply to your letter of the 6th, we beg to say that the service of the Typo Mercantile Agency has been satisfactory."

From Dill & Collins Co., Philadelphia.

From Dill & Collins Co., Philadelphia.

"We have been subscribers to the Typo Mercantile Agency for several years past and have always found their service equal to any we have been able to obtain. In the matter of special reports we consider theirs particularly good, being much more complete than those of the other two agencies to which we are subscribers. If we were to discontinue any of our subscriptions, Typo would be the last one."

Written by L. L. Bunts, Treas.

From D. C. Paper Mfg. Co., Washington.

From D. C. Paper Mg. Co., Washington.

"We have been subscribers to the Typo Mercantile Agency for two years or more, and have found them very satisfactory, especially their Collection Department. We do not think that you could go amiss in at once becoming subscribers to this agency. Their business with us has been extremely satisfactory."

Written by John B. Thomas, Asst. Secy.

From Jessup & Moore Paper Co., New York.

"We have found the service of the Typo Mercantile Agency to be perfectly satisfactory in every respect for our wants; they give good information, and they answer inquiries very promptly. We have found them very agreeable people to deal with, and the agency is a good one."

written by D. W. Evans, Treas.

From Peninsular Paper Co., Ypsilanti.

"We have been a subscriber to the Typo Mercantile Agency nearly a year and use it on all occasions, and have no reason to say other than it is entirely satisfactory. We would not care to be without it, therefore can recommend it to zero.

it to you."
Written by D. L. Quirk, Jr., Secy.

From Whitmore Mfg. Company, Holyoke.

"We have always found this agency reliable and prompt to render advice when called upon."

From United States Envelope Co., Springfield.

"We are, and have beer for some time, subscribers to the Type Mercantile Agency, and are well satisfied with the results. Their service is excellent, and their reports complete and comprehensive, and, on the whole, our experience with them has been very satisfactory."

factory."
Written by Robert W. Day, Treas.

From R. P. Andrews & Co., Washington.

"In re Typo Mercantile Agency, we beg to advise you that we have had their services now for the past three years, and like all 'Good Things,' it improves with 'Age.' We have found their Collection Department so much superior to others that we have dropped all the others and are now confining ourselves entirely to their services. The 'Typo drafts' have been particularly effective. We would unqualifiedly endorse both the Typo's reports and their Collection Department.'

Written by R. P. Andrews, President.

From J. E. Linde Paper Co., New York.

"We think very well indeed of the Typo Mercantile Agency. We have found their information generally quite accurate, more particularly the special reports, which are very complete, and are always furnished us promptly."

Written by Mr. Linde.

From The Paper Mills' Co., Chicago.

rrom The Paper Mills' Co., Chicago.

"Regarding the Typo Mercantile Agency, would say that we have been subscribers for about two years. We have found them quite satisfactory. Their book is a very complete list of printers, publishers and paper dealers, and their ratings are conservative."

Written by E. U. Kimbark, Vice-Pres.

From Edward J. Merriam Co., New York.

"We found the Typo Mercantile Agency satisfactory in every respect. In fact, it gives the best service of any mercantile agency that we have ever subscribed to, and we have no hesitancy in recommending this concern to anybody requiring their services."

From Plymouth Paper Company, Holyoke.

"We have been subscribers for about three years, and find their service improved every year, and feel very well satisfied with their reports and ratings. In regard to the draft system of collection, we have found this very effective in hastening settlements."

Written by F. O. Hanson.

From Augustine J. Smith & Co., New York.

"We have been subscribing to the Typo Mercantile Agency, and, as far as our experience goes, the same has been most satisfactory. They are most courteous in answering all questions, and in every way try their best to render satisfactory service."

From Gatchel & Manning, Philadelphia.

"Our experience with the Typo Mercantile Agency, in comparison with all others that we have tried, has been that it furnishes the very hest service of all. Their economical Draft System has proven wonderfully efficacious in the question of slow or overdue accounts; and we cheerfully recommend it on its merits."

From Louis Dejonge & Company, New York.

From Louis Dejonge & Company, New York.

"We are more than pleased with the book itself, and the reports are certainly very much more explicit and more conservative than either of the other agencies; and dealing directly with our trade, we feel that the information given us is more direct than through the other sources. We think so highly of the Typo book and our connection with the agency that we would be perfectly willing to forfeit either of the other agencies, if it were necessary, rather than the Typo book."

Written by Chas. I. McLaughlin.

From J. L. Shoemaker & Co., Philadelphia.

From J. L. Shoemaker & Co., Philadelphia.

"We have had the reports of the Typo Mercantile Agency for several years, at the same time duplicating the reports with those of one of the leading commercial agencies. We are pleased to say that the Typo reports have been extremely satisfactory, and, as a rule, we have found them later and more comprehensive, and perhaps more reliable, than those of the other agency. The Typo people are always painstaking and accommodating, and we are very well satisfied with the service."

From Ault & Wiborg Co., Cincinnati.

"We have been subscribers to the Typo Mercantile Agency service for something less than a year, but for our special line we believe their service better than either of the agen-cies which we have used for the past twenty-five years."

five years." Written by L. A. Ault, President.

From A. G. Elliot & Co., Philadelphia.

"We have found the Typo Mercantile Agency of your city the best collectors we have ever employed. We received only this morning a check from them for \$699, which represented claims on several accounts that we had absolutely considered as total losses. We can not speak too highly of their services in this respect, and are glad to have the opportunity to testify for them."

From The Standard Printing Ink Co., Cincinnati.

From The Standard Printing Ink Co., Cincinnati.

"We consider this agency indispensable to our business. We have found the Typo drafts effective in many cases where our own drafts have failed.

. Our experience has been that where our own draft has been returned month after month the Typo draft has been paid in many cases. We use all three agencies, and if we had any idea of giving up any of them, it would be either of the general agencies before the Typo Mercantile Agency."

Written by Adolph Dryer, Vice-Pres.

From Mergenthaler Linotype Co., New York,

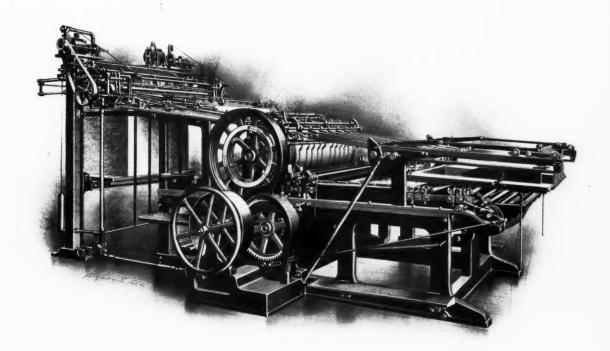
From Mergenthaler Linotype Co., New York,
"We are subscribers to the Typo Mercantile Agency, both for our home office and for our offices in Chicago and San Francisco. We use both the general agencies, but we find that the "Typo" book gives perhaps more particular information in regard to minor printing establishments, and the bringing of all the printers in a given town together is a matter of convenience."

Written by Fred'k J. Warburton, Treas.

This Special Agency of the Trade, now in its eighth year, is the recognized authority in the Paper, Book, Stationery, Printing and Publishing Trade. The Typo Credit Book is issued semi-annually in January and July of each year, and, besides being the most reliable guide for the credits of this Trade, with ratings for capital and credit, is also a complete directory of the entire Trade, so classified as to give a distinct list of each branch, and with street addresses in all cities. The Typo Special Reports give not merely local information regarding a customer, but tell how he has been and is meeting his obligations in the trade. The Typo Bulletin, issued weekly, gives all the changes in the Trade affecting credits. The Typo Collection Department and Draft Service is the cheapest and most effective system for collecting overdue or doubtful accounts. Our knowledge of a debtor's history and present condition, or our past experience with him, gives the Typo Collection Department the advantage of knowing, on receipt of a claim, the best steps to take to collect or secure it. For further particulars and terms of subscription, address

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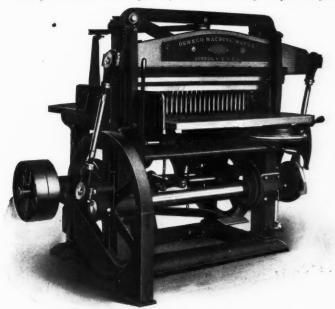
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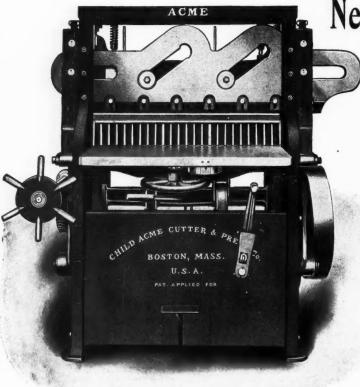


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PURPLE, 2262.

SAID THE OLD MAN TO THE BOY

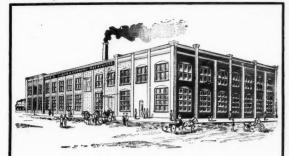
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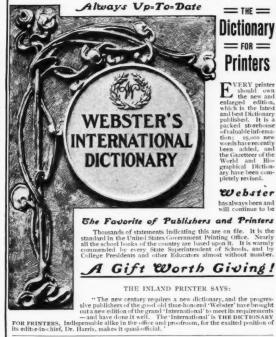
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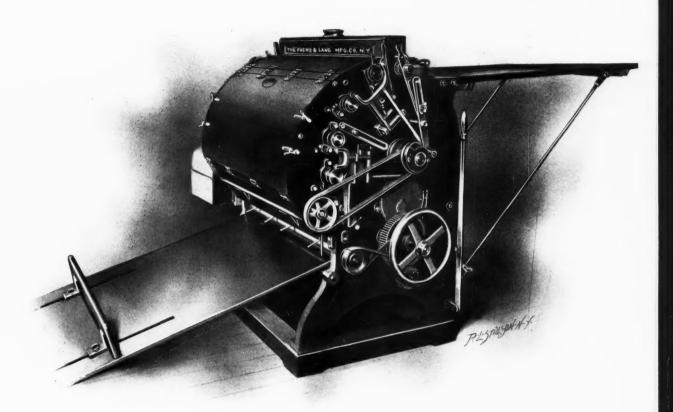
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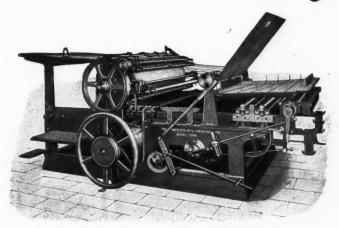


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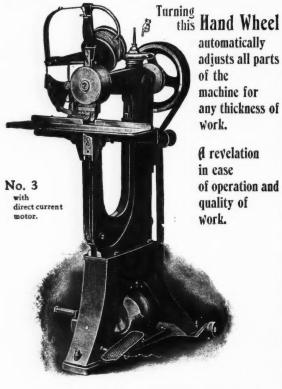
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Electric City Engraving Co

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PHILADELPHIA, Aug. 9, 1902.
Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From B. WINSTONE

& SONS, Ltd.

Peerless Black for 1903.

LONDON, Oct. 17, 1902.
It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black.
We have used Peerless Black for more

than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg

to enclose herewith contract for supply of

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THE WORLD OVER

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BINNEY & SMITH COMPANY SOLE AGENTS

(FOR THE PEERLESS CARBON BLACK CO., PITTSBURGH. PA)
81-83 FULTON ST., NEW YORK U.S.A.

From FRED. H. LEVEY COMPANY

New York, April 11, 1898.
Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.



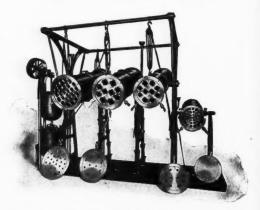
New York, March 3, 1898,
We supply the black ink used by
"The Inland Printer" for their letterpress and half-tone work, and
this ink is made with your Peerless
Black, experience having taught us that
no other black will give so good a result
in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit. FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

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Guaranteed SIZES 3 1/2 in. 62/3 in.

Figure: How Many Feet in One ?

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The Platen Press

Roller Adjuster With this device rollers can be set type high, giving even distribution to the form, and clean printing. They will protect the rollers from rules and sharp edges of forms, and eliminate the pressman's troubles. The rollers are noiseless when passing over forms and can not jump. Roller supporters (or bearers) are not needed when these adjusters are used. They are easily adjusted and can be raised or lowered when there is swelling or shrinkage of rollers. They will last for years, and the saving of time, trouble and rollers will quickly repay their cost.

PLATEN PRESS ROLLER ADJUSTER CO., Charleston, S. C.







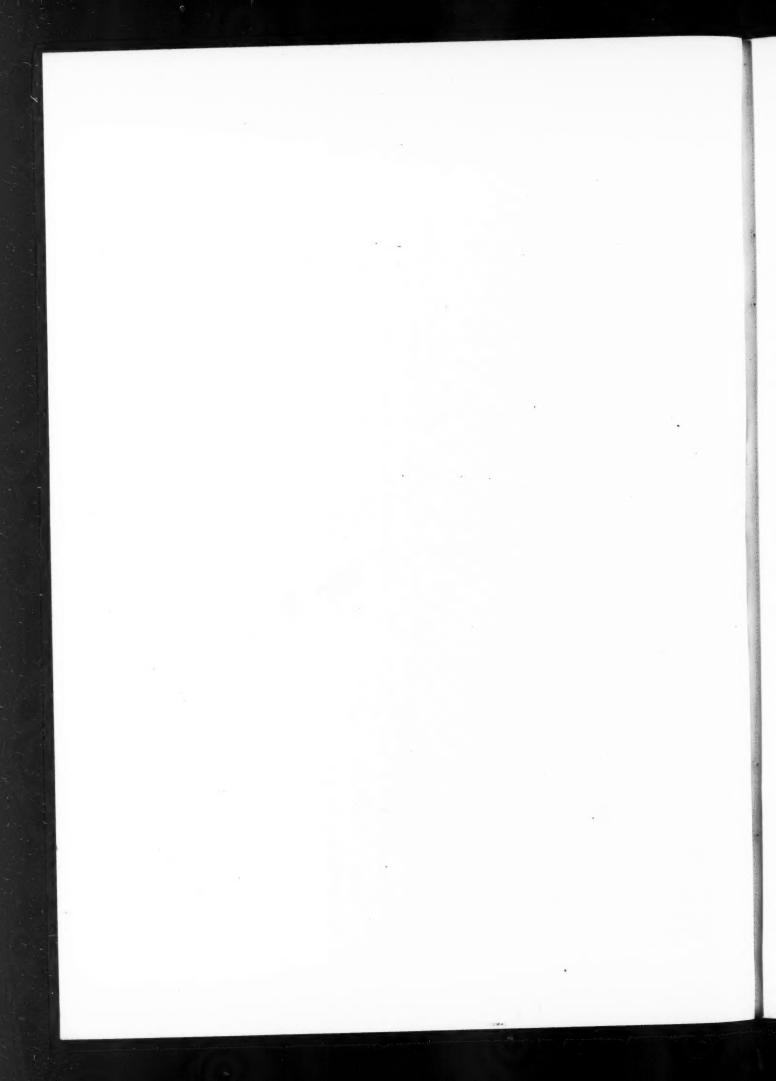
RIESSNER'S . Imperial Bronze Ink.

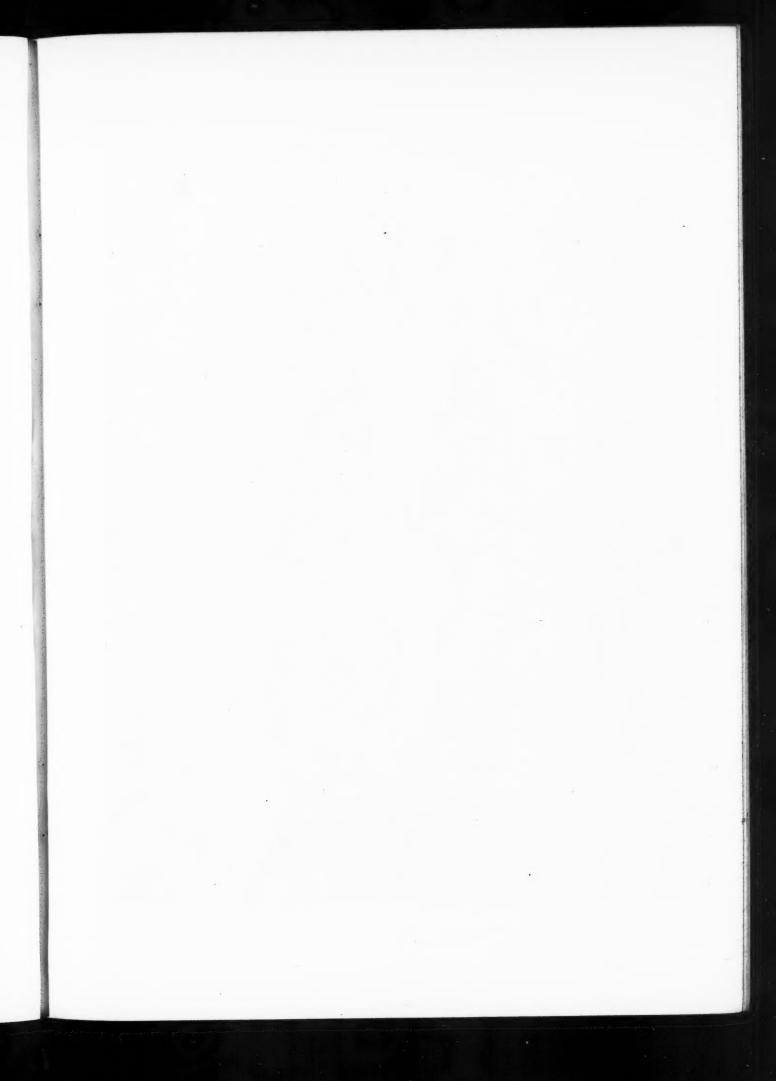
MADE FOR PLATED AND COATED STOCK ONLY.



This insert was printed with Riessner's Imperial Bronze Ink. It prints as easy as any other Printing Ink, and recommends itself as both a time and money saver, while for brilliancy and smoothness the Ink will give universal satisfaction. Any printer can use it and a trial will convince you that nothing in the market can compare with it. Made in PALE GOLD, \$3.00 lb.; RICH GOLD, \$3.00 lb.; GOPPER, \$3.00 lb.; ALUMINUM, \$4.00 lb. Put up in one pound tins.

T. RIESSNER, 57 Gold St., NEW YORK.







From painting by W. J. Enright.

YULETIDE OF THE ANCIENT BRITONS.

Bringing Home the Boar.

"Strathmore Japan, Plate Finish, Natural"
Paper furnished by MITTINEAGUE PAPER COMPANY,
Mittineague, Mass., U. S. A.



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Vol. XXXII. No. 3.

CHICAGO, DECEMBER, 1903.

THE PRINTER AND MY LADY'S HEART.

BY THOMAS WOOD STEVENS.



HE book is bound in calf; the leather is scarred and flaked off at the corners so that the oaken boards, gray and crumbling a little, blink through the openings; the edges are somewhat frayed and of a dull yellow color, though the stout linen stock has gallantly with-

stood the patient sieges of two centuries. When you open it, the leaves of their own accord turn primly to the second page beyond the title.

MY LADY'S HEART

A Book of Sonnets addressed by a Gentleman to a Lady who is above all praise.

And at the foot of the page, as if in apologetic mood for intruding in so romantic a place — as one might, in doubt of his welcome, stumble into a moonlit bower — you read:

Imprinted by Thomas Roycroft, in Bartholomew close, London, Anno Christi, 1663.

So, having seen the title, and being still ignorant of the author, and of even so much as the name of the lady whose heart here finds its chronicle — although one gathers somehow a feeling of her antique daintiness — we may let the book turn as it will. It opens

to the pages whereon the Gentleman aforesaid, kneeling in courtliest fashion at the feet of Beauty chaste and fair, offers his glowing sacrifice. The page speaks thus:

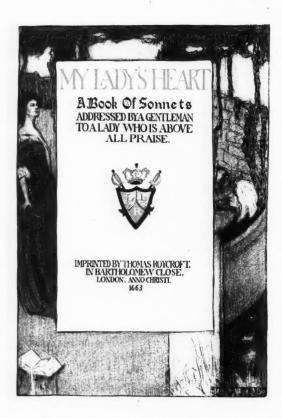
To the Most Honoured Lady,
Mistress M. . . . H. . . .

Sweet, when the twilight in thy garden dies,
Turn thou to Artemis thy welcoming eyes,
And as she swings her lamp across the night,
Be thou the priestess of her maiden might.
Yet if one come with stealthy step to lay
A rose beside thee, and then steal away
Unnamed and silent in the fragrant gloom—
Be not unkind—thy frown will seal his doom:
Lady most sweet, the song and rose are vain—
What field has Dian left to win when Love is slain?

The Gentleman evidently thought the book a fair and fragrant thing, since he calls it a rose; and he looks not too surely for the Lady's favor, since he slips away so unceremoniously. For us, the rose has come to the sere time when its odor is more of tea than twilight. His heart speaks very formally in his dedication—if, indeed, it speaks at all. But when we look more closely at the tattered leaf, we find upon it some faint discolorations other than those of time; and these, coupled with the book's voluntary opening at this point, may lead us to infer that the priestess of Artemis did not leave the rose where the nameless giver had placed it.

Yet one can scarce discover, in a cursory reading of this dedication, why Mistress Myrtilla Hale, in the Year of Grace 1663, should have chosen it to weep over.

The first time Master Richard Crew came to the house of Thomas Roycroft, and was let into the printer's study (which was called the chapel-study, being under the same roof with the print-shop) he



brought a smallish flat packet, prettily sealed with red wax. This packet he carried in his left hand, on the first finger of which one might catch the green glint of a signet through the falling lace; in his right he carried a long silver-headed cane. His coat and waistcoat were of a steel-colored stuff with a little gold in the laces, his small-clothes black, his red heels slightly clouded with the dust of the street, and his periwig of whiteness above reproach. Withal he was on the simpler side of the fashion, and one was more likely to note his alert figure than the cut of his clothes.

"A Gentleman, sir," said Dudley Batten, the obsequious elder apprentice, in announcing him to

When the master of the house came, the visitor bowed gravely (Roycroft, in his sad-colored suit, bearing some of the scholar's quiet in his kindly face), and laid the packet on the great black table in the center of the room.

"Serve you, sir?" asked the printer.

Master Crew glanced at the packet under his fingers. "I have some verses — in fact, some sonnets

— in this packet," he said slowly. "You will make them into a book?"

"Not so fast, a' mercy," quoth Roycroft, taking the packet in his hands. "By your leave," he remarked, breaking the seal and laying the contents on the table before him. The poet waited while he bent over the manuscript. Presently he looked up.

"If you will leave it with me, I'll read it over and tell you whether I could find buyers for it, and — you will pardon the notion, sir — whether I find it worthy."

The poet demurred. "You have seen the title. You will understand when I tell you I can not leave the judgment to you. You are too long past the morning of your days."

Roycroft smiled, and sighed a little, as if weary of the foibles of poets. Then he drew from the bosom of his waistcoat a locket on a chain, led the young man to the window, and after some difficulty with the catch, opened the thing. They looked in together for a moment. The printer smiled and put it back in his bosom

"As you will," he said, "I will read it now." They seated themselves, and Roycroft began a hasty perusal of the clear and precise copy. Crew watched nervously; in spite of the locket, he was not convinced. This printer might have had a romance—even such a love as the poet fondly imagined he alone had revelled and writhed in—but the dream was surely cold ere this. Roycroft's clearly sculptured face bore none of the fanatical devotion, the inspired purpose, of the men who had raised his craft to its authority. Plainly he was not an artist. Still there was, to Crew, comfort in the idea that here was a man he could trust—even with this book and all it might mean to him.

To Roycroft, the whole affair was pleasing. He liked the poet's face, and had secretly rejoiced when his judgment had been so directly questioned. The sonnets he liked also. Yet he was not minded to let these things stand in the way of a fair bargain. So he looked up, cleared his throat, and remarked gravely, "I fear, sir, that this book has more moment to you than the rest of the world."

"Except, perchance, the Lady," returned Crew.

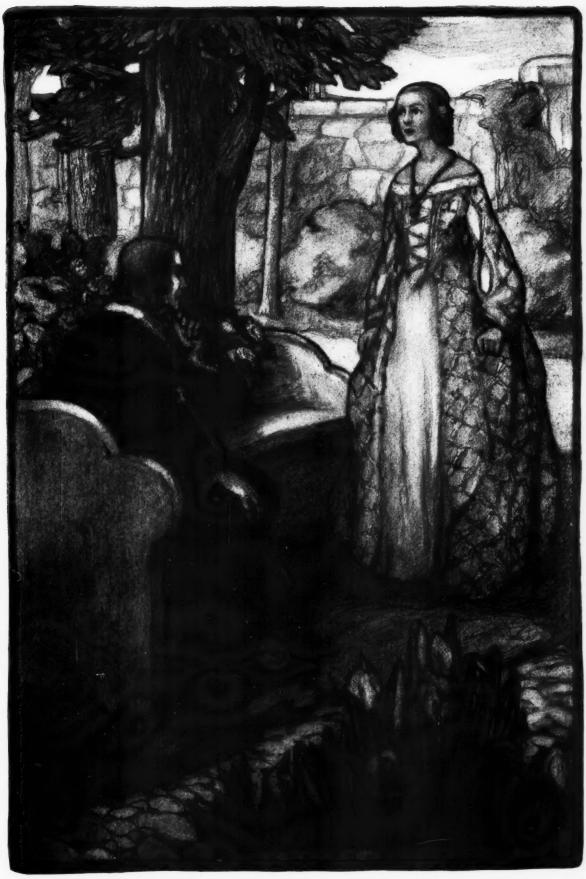
"So—so, the Lady, of course," mused Roycroft.
"Nowadays, you know, the world reads Hudibras, and praises Master Butler—to the ruin of some poets who, in my humble way of thinking—" He paused.

"Speak out, man," said Crew hotly. "You should know what I think of Butler — and all his witless ruck."

"Softly, my friend. If you had brought me a book the like of Hudibras, I should have paid you for it to-day, and before the next month's end I should have my money back. Moreover, the town would be ringing with your name. Nowadays, though, nobody writes in sonnets."

"You can remember when Master John Milton did — and England listened."

"England has forgotten. So, so; and he did not



"MASTER CREW CARRIES HIS JEST TOO FAR."
From Oil Painting by Dulah M, Evans.

write of ladies' hearts. If you would be lauded now, follow Butler and young Dryden."

Crew sat silent, not liking the discussion. Roycroft, who caught the meaning of the pause, returned to the matter in hand.

"I will print your sonnets," he said, "but you must hold me safe. I think the town will not buy."

"Egad, sir, there's one in the town that would buy — or perhaps more than one — if he could get it against the wall outside the door, smiling and rubbing his hands.

During the next six weeks, while the book was making its steady progress through the shop, Master Crew came frequently. Roycroft was always willing to serve him, evincing patience even with the author's vacillating alterations — matters which reason said were of no consequence, but which still seemed vital



soon enough. I will hold you safe. Only I must have one book two days before any man sees it done."

"I understand. One book for — one book, two days before any are put forth. I understand. Then you will not set your name to the printing?"

"Not I. Yet it shall be known soon enough, I warrant you."

So they bent to the making of a contract; a quaintly worded instrument whereby Richard Crew, Gentleman, was to pay thirty pounds, and was to get one book for that sum; but afterward he was to have such books as he desired, and certain proportions of money to be gained; and Roycroft was to print in the stoutest and best fashion, according to his highest skill and knowledge, and all secretly as to the author's name, the first edition of "My Lady's Heart."

All this time the elder apprentice stood flattened

to his art; and Dudley was often sent to Crew's chambers with proofs; all these occasions were favorable to the apprentice's design.

It did not take Dudley long, being a natural prowler, to find out the name and station of Mistress M. H. The information which he most desired, however, was not so easily obtained. He was sure, from Crew's talk in the chapel-study, that there must be some one who would care to stand sponsor for the book before Mistress Hale — some rival who would pay generously for the poet's wooing.

It was in pursuit of the most promising clew that he took a copy of the book, unbound, as soon as the first frame in the bindery was knocked down, secretly to the house of Sir Philip Rider. There, after consulting Sir Philip's man, and assuring him that the business was of the utmost importance to his master. he waited nearly three hours, in momentary terror lest his absence and the loss of the book be noted, for the gentleman's return.

When Sir Philip finally consented to receive him—disclosing the fact that he had not actually been abroad at all, but sleeping—Dudley found it impossible to enter largely into explanations. The gentleman was a small, dark person, whose quick manner demanded haste of every one. He wore a loose morning gown, no wig, and a tiny beard of the King's fashion.

"I have a book," stammered Dudley. "It was wrought by my master for Master Crew, and he wrote it for Mistress Hale, which you may know, sir. Master Crew is very secret about it, yet I thought you might — you might wish to — to take it to the lady before Master Crew does."

"How should all this pleasure me?" asked Sir Philip sourly.

"His name is not on the book," said the apprentice, sullenly.

Sir Philip chuckled; then, "Bring out your book, pikky-face; what are you waiting for?"

Dudley took from under his apron the sewed but unbound volume, and offered it to the gentleman. Sir Philip took it, grunted, and remarked, "The thing is unskinned. Should I take a naked book to a lady?"

"Saving your presence, I could bind it for you, after a fashion, in leather of your own arms, if you wish it, sir."

"Do it, then, and have it for me in an hour. Gifford, take him to the saddle-room and give him whatever he needs."

In the act of taking his needle from his pouch, Dudley lingered. Sir Philip turned on him suddenly. "What are you waiting for?" he asked sharply. Dudley had mentally fixed the price of the matter at ten guineas; this seemed the time to state it.

"I wish to know —" he stammered. "Of course you will be generous —"

"What do you want?"

"You see, sir, I shall most likely be flogged for selling it you — and I thought — would six guineas be too much, sir?"

"Finish the jacket of it, and I'll give you a guinea. Be quick."

Dudley's face went all to affliction, but he turned away to do the work. Sir Philip called him back, and remarked, in a voice of uncommon gentleness, "You are able to look out for your own hide, I doubt not. Be assured of this, my man; if you do me the thing shipshape, I will not flog you. I may even give you an extra shilling; no, my man, I will not flog you." Then Sir Philip laughed gaily, and the man took Dudley to the saddle-room.

When Crew went away from the print-shop with the first book under his arm (knowing nought of the other) he was in the warmest glow of the Muses' morning; well-nigh tremulous in ecstacy; balanced on the poet's momentary pinnacle of bliss. No thought of barter and purchase had come to inflict its torment. No critic had yet sullied the pure light in which his lovely achievement shone. It was early, and no cloud stained the blue. Ere the day was past its prime he would lay his book — nay, his soul and his heart — at Her feet.

In the afternoon he returned, desolate, defeated, the plumes of his gladness trailing in the dust.

He brought back the book Dudley had covered for Sir Philip—a loose affair, gaudy in limp, neats leather, with the hated black and yellow arms painted thereon. The lady had laughed a little, seemed sad perhaps, and



had, for their old friendship's sake, and yielding to his passionate entreaty, allowed him to exchange the books for a day; protesting all the while that she would not for the world that anything untoward happen to Sir Philip's gift.

On the way to the shop in Bartholomew close, he vowed all manner of vengeance on Roycroft; but, being young and a poet, his rage burned itself out, and little but his despair remained when he arrived. Roy-

croft's anger was not of that kind. He took the book, gave the poet courteous words and fair promises, and sent him off a little comforted. But all the while there was a spark of sullen fire deep in his eyes, and his right hand twitched strangely.

Then, his old heart sick but raging, the printer rang for Dudley.

The apprentice came in and stood by the door; he knew the truth was out, and himself suspected; he knew that his master had not accepted readily the explanation of his morning's absence, two days agone.

Hand. All the aforesaid being true, or may I burn in the Fires of Hell for this and Added Sin. Let now my Master do with me as he will. I sign, Dudley Batten, Apprentice.

When it was done, Roycroft moodily crossed out the last word, folded the paper and put it in his waistcoat.

Dudley went down on his knees, the cold drops standing upon his forehead, his breath choking him, and all his body trembling. Roycroft took down the stout, knotted cudgel that hung behind the door of the passage. Then he turned and spoke:



"ROYCROFT BEGAN A HASTY PERUSAL OF THE COPY."

Roycroft pointed to the table. "Sit down," he said harshly. "Write as I dictate."

Dudley obeyed. The document he produced under that iron command was something in this fashion, save for the spelling:

I, Dudley Batten, Apprentice to Thomas Roycroft the Printer, in Bartholomew close, London City, do confess these things, Adjuring all pardon therefor, and submitting my Body for just Punishment to my Master, and the King's Laws. That I traitorly betrayed my Master; and that I sold the Book called My Lady's Heart, the which I know to have been write by one Richard Crew, to another, with intent to use it to the Disgrace of the said Crew and the Dishonor of my Master the said Roycroft. And to this Testament do I set my Guilty

"You know, sirrah, that I can have you branded on the brow and turned into the street. You know the magistrates would hang you for this thing. I give you a chance to say what you will."

Dudley was silent, crawling with fear.

"I am still able to order my own house. I will not take you to the magistrate, but never more shall you serve me. Get up, Judas, and come out to the court-yard."

The next morning Roycroft was ushered into a walled garden, where Mistress Myrtilla Hale was

among her roses. Seeing her, he understood many things that had been vague—things that his own memories had not risen to explain.

"Mistress," began the printer, bowing low before the vision, "I am come to explain a matter of some import. I am Thomas Roycroft, a printer of books."

She motioned him to an old stone settle, he bowed, she seated herself, arranging her skirts daintily, and he also sat down.

"I have some of your handiwork already," she said. "You are the man who made Sir Philip's poems into

"He will not be able to walk for a few days. I have punished him," said the old man, grimly.

The lady's face changed instantly. "You have beaten him—for this," she cried. "You have hurt him, thinking I was deceived. You thought I believed Sir Philip—you thought I could not read Richard Crew in every line of this—" she drew the book from the bosom of her gown—"You thought I would not know, when every line sings in my heart! I sent him away so, lest—lest he should say too much when I—when my heart was too full—too full to hear." She



"BRING OUT YOUR BOOK, PIKKY-FACE."

a book. I — I should not wish to buy any books now."

He smiled. "I am not here selling books," he said, "but in an errand of honor. The book of which you speak was not Sir Philip Rider's book, but was writ by Master Richard Crew."

She rose haughtily.

"Master Crew carries his jest too far," she said sharply.

This was as Roycroft had foreseen it. He spread out Dudley's confession and offered it to her. She read a few lines and then dropped it to the ground.

"Why did you not bring your knave to speak for himself?"

came and laid a hand on Roycroft's sleeve. "You will pardon me, sir. I am—" she stopped, her throat grew strangely tight, and she hid her head on his shoulder.

"The man was beaten because he betrayed me—not for deceiving you," he said gently, knowing that the other side of the matter was not for him to mention.

She was silent. After a moment he said:

"As for Master Crew, may I tell him?"

The lady did not answer. She lifted her head, smiled, laughed a little and ceased suddenly. Then she gathered her skirt, picked up the book and ran into the house, leaving the printer a-staring.

Written for THE INLAND PRINTER.

THE BOX MAN'S BASIS.

BY F. W. THOMAS.

ECENTLY a box manufacturer made me a price on some packing cases. He did his figuring while talking with me, and noticing that he did not waste any perceptible amount of his lead pencil, yet gave his prices

in fractional cents per box and with an air of perfect confidence, my curiosity was aroused and I asked him to explain his method of figuring.

He stated that he had a mathematical short cut for calculating the exact number of square inches (basis of one inch thick) in each size of box. This he multiplied by \$35 and pointed off three places and presto, he gave me a price of 16½ cents, 23 cents or 35 cents per box, according to size.

"Surely," said I, "some boxes must cut to better advantage than others, some must be a little more difficult to make, some must take more nails relatively than others."

"Certainly," he replied, "there are some slight inequalities, but they average all right. Life is too short to count nails or to measure the scrap lumber which we chuck in the boiler. We have found by experience that if we take the lumber used as a basis, and calculate our prices by adding a certain fixed percentage to the cost of the lumber, we cover the cost of making, pay our expenses and are able to declare a ten per cent dividend on our stock. Our stockholders are satisfied with that."

Now the question arises, Is there not some food for thought in all this for printers? I can imagine springing this question at a Typothetæ meeting and hearing such exclamations as: "Impossible," "Every job is different," "Might as well try to measure ideas by the yard," "Printing is not like anything else," etc.

But is it so impossible?

Is there not some one easily calculated or known element that enters into every job of printing which bears a relation to the value of the completed work so approximately fixed as to form a substantially correct and *commercially practicable* basis on which to calculate the price?

If there is such an element, then the box man's method of figuring is not beyond us.

Manifestly, in printing, it is not the stock, nor the half-tones or electrotypes used in the work, for none of these items of *material* have any fixed relation to the value of the work itself nor are they in any sense a part of the cost of *manufacturing*, though their cost must be, and a profit thereon should be added to the price for the actual printing to give the total price to the customer.

It is therefore evident that *material* and *manufacturing* must be separated and each considered by itself.

Now, granted that in making every price the cost of all materials and a reasonable profit thereon is taken as one item, is there not some one element which can be used as a basis for calculating either the cost or the selling value of the *manufacturing* or actual printing?

There are three classes of items which go to form the value in the making of every piece of printed matter — Productive Labor, Unproductive Labor, General Expenses, etc.

Lest any misconception arise, allow me to define what I mean by each of these three divisions.

Productive Labor is all labor which can be practicably charged directly to each job, such as composition, authors' changes, make-up, make-ready, cutting, pressmen's or feeders' time, etc.

Unproductive Labor is all such as can not be charged directly to any job but must be borne by the shop and thus becomes practically an expense item, such as wages of foremen, proofreaders, distributers, errand boys, and also any portion of the wages of labor in the productive class but not actually so utilized.

General Expenses, etc., includes absolutely every other item of outgo (except for materials) such as salaries of office help, lost accounts, spoilage and discounts allowed customers, as well as rent, heat, light, power and the host of small expenses too numerous to mention, also all outgo for ink that can not be charged directly to the work for which it is used, interest on investment, proprietor's salary, and also (if for the purpose of calculating final price instead of cost) any total profit expected in excess of salary and over and above the profit figured on stock or other materials.

It is manifest that the unproductive labor can not be used as a basis of cost, for the amount of it applied to any individual job is impossible of determination. It is also manifest that general expense can not be used as a basis, for the same excellent reason.

But how about *Productive Labor?* Let us admit at the outset that no businesslike printer undertakes to price his work without *knowing* what the productive labor amounts to, or, if making an estimate, without estimating it as exactly as possible. This is the first and universally accepted step toward making a price, and while there are plenty of printers who do not keep an accurate record of their men's time, even they will admit that no proper calculation of cost can be made which does not start with this knowledge.

Now, knowing the total cost in dollars and cents of all the productive labor that enters into any job, I maintain that the remaining calculation may, with all reasonable accuracy (in the average shop), consist simply in multiplying this unit or base by a certain multiple, determined *for himself* by every printer, and adding the cost of material plus profit thereon. If this multiple includes the profit, then the resultant amount will be the price necessary to charge to make the proper proportion of that profit. If it does not include it, then the result (omitting profit figured on materials) is the cost, and any profit made must be added to it.

If it is a fact that productive labor constitutes a practically fixed percentage of the total equitable worth

of production, it is plain that once that percentage is fairly determined it is a simple matter of multiplication to arrive at the correct price of any individual piece of work when the time-slips covering the productive labor employed on it are before you. And that in making a previous estimate a price figured in this way will vary from correctness only as the time required varies from the time estimated, a variation no system can obviate.

Any printer can determine what this percentage must be in his own shop by the very simple plan of keeping a record of every dollar's worth of productive labor actually charged to customers' work for a certain period of time (preferably a year) and also keeping one general expense account in which is entered the cost of all unproductive labor and all expense items as before enumerated under the head of general expense, etc., including (for purposes of calculating prices only) whatever profit he expects to make in excess of profit figured on materials.

Whatever proportion the total of this account bears to the total value of the productive labor is the proportion which must be added to the productive labor in each job or, unless otherwise equalized, he can not make the profit he has aimed at.

Let us admit, in passing, that no system of book-keeping or pricing will make a good salesman out of a poor one or remedy the conditions of excessive competition. All it can do is to show the printer what he ought to get.

It will be noted that the plan of calculation outlined above can not be reduced to a science until the printer has learned *his* ratio, and that will take a year unless his present books can be made to give the necessary data. But as each year's experience is averaged with previous years the ratio may be brought more and more to the point where it reaches a practically correct average for the man who is using it.

While as with the box man there will be some trifling inaccuracies, they will be found to average well, and the general advantages of so comparatively simple a plan far more than offset them.

A system that averages right, that gets results correct in the main and is so easy to use that it will be used, is better than mere guesswork, and also better than any system so complicated that it never will be used. It is also far more practical than that beautifully elaborate Philadelphia theory which claims: "The best that can be done is to adopt a 'standard' of cost and value," when it must be apparent to any thinking man that such a course would be suicidal for those whose location and wage conditions make their cost above the so-called "standard," and quite impolitic, yes, even impossible, for those located where wages, rents and prices are normally lower than this "standard," or average, as it might more correctly be designated

This "by and large" system here advocated calculates every penny of expense and puts its average

portion into every price, and yet each individual item is never considered or a scratch of the pen made for it except its one entry in the general expense account. The countless things the printer often forgets to allow for and the elusive factors of lost press hours, slack seasons, etc., are all contained in this ratio of general expense to productive labor, based on the previous year's experience, and can not be overlooked or unknowingly ignored.

If many printers calculated their cost in this way, it is quite true that an average of the percentages used by all of those operating under similar conditions would form a sort of "standard" by which the individual printer similarly situated could judge of the efficiency of his own organization. It would, however, be an average, or "standard," for those particular printers only, and would not necessarily have any bearing whatever on the prices properly charged by others having different local conditions. Any system which ignores the legitimate variations created and enforced by local conditions is fatally defective as a practical plan. Even were all printers in an absolute trust, an average price would be impracticable, for it would make some plants losers and others gainers. And with individual ownership and competitive conditions the plan is utterly inconsistent with good business.

What every printer needs most imperatively to know is, not what the average cost of production is, but *his own* basis of cost and what price *he* must get for each individual job to make a living profit on the whole; and the system which enables him to determine individual prices the easiest and, everything considered, the most accurately, is the system he will eventually

Getting that price may be a difficult thing to do, but it will be a whole lot easier when more printers know what it ought to be.

It will be noted that by this system there is no effort to fix a rate per thousand or per hour for any kind of presswork or composition. In fact there is no attempt whatever to separate, for the purpose of calculating price, the different processes entering into a completed job, and which, for that purpose, are naturally inseparable except by an infinitude of utterly impracticable bookkeeping.

It simply takes the *total* value of *all* of the productive labor of every kind that enters into any piece of work, whether for presswork, composition or anything else, and uses this as a basis, adding to it the total relative per cent necessary to cover all of the items which can not and do not need to be individually determined, and this, plus materials and profit on same, gives the price.

Every kind of productive labor is calculated separately, as it should be, but all other expense is taken in toto.

No man ever got rich keeping books with himself. There is no more sense in a printer itemizing his *total* price into the element of composition and presswork and cutting and binding (if he has his own bindery) than there would be in quoting prices to his customers in that way. The division of general expense among the different departments, and even among different presses and kinds of composition, necessary to an itemization of total price into the correct (?) totals for each of these elements is inevitably more or less arbitrary and only approximately correct at best. The cost of doing such an amount of hair-splitting is away beyond any advantage in it even if it were entirely correct, which even its advocates do not claim.

facturing value, even when measured by old methods of calculation, and where it differs it is probably the more equitable. However, it may be said that no system yet devised is entirely accurate. In fact, it may be stated as a manufacturing axiom that it is commercially impracticable to calculate the exact amount of unproductive labor and general expense on any individual piece of work. These things must be taken in toto and added as a general per cent to the cost of productive labor as a basis. I freely admit that an overly technical critic can find some individual instances

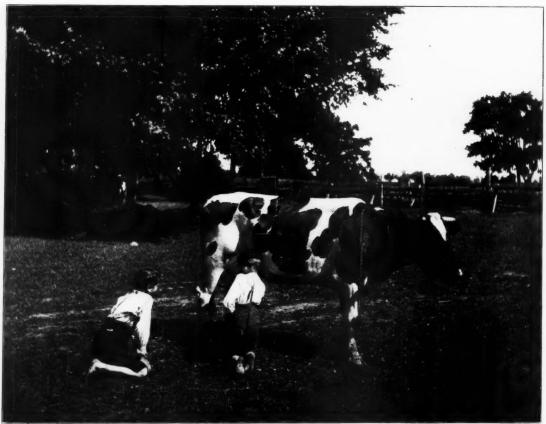


Photo by R. R. Sallows, Goderich, Ont

BACK TO FIRST PRINCIPLES.

The only vital point *in pricing* is that all productive labor be calculated and the proper per cent added to make a correct *total* price.

This is so contrary to preconceived ideas (among printers only) that it may cause a shock to some, but it gets away from the difficulty of haggling with one's self as to whether to charge type wash to the pressroom or the composing-room, and never would permit the inconsistency of charging \$.0002 per hour against a 10 by 14 job press for "planers, mallets, shooting sticks, etc.," which never hobnobbed with that press at all

This system may not be absolutely exact, though careful investigation shows that productive labor is a remarkably close relative proportion of total manu-

where this plan of figuring would give a slight advantage or disadvantage to some specific press or form of composition; some special instances, perhaps, where good judgment would dictate a slight variation from the price resulting by it, but is this not true of any system? Anent this point it may be mentioned, in passing, that one of the foremost cost controversialists has written a good-sized book supposed to cover this whole subject and which goes so into detail as to claim an average cost of \$.0001 for proof ink per one thousand ems of plain agate composition and three times as much, or \$.0003, for an equal quantity of tabular composition (a most ludicrous variation) and yet in all its maze of decimals it nowhere tells us how to take care of the main ink bill. We may presume,

from a hint in one place, that the author treats ink as merchandise, and this would be all right on large orders where it could be measured, but how about the ink used on small runs on the little jobbers. This is mentioned not in a spirit of criticism but rather to show that any system so complicated is, with all its technicality, even less likely to be right *in practice* than the "by and large" plan.

No printer cares to run a branch of the Government Bureau of Statistics.

But the average printer does want to know how to calculate a fair average price on the average job, by a method that is *commercially practicable*.

Mr. Dando has invited constructive criticism of his book on this subject. Most of the criticism he has received, and it has been a plenty, has been aimed at the correctness of his figures, which is most lamentable as it has obscured a fair judgment of his system.

He starts with using producing wages as a basis, and in elucidating the correctness of this particular idea he has rendered a distinct service to manufacturers.

However, in advocating the adoption of a fixed "standard" cost I believe he is wrong theoretically and practically. Nor is it feasible for the average printer, I might almost say any printer, to use his system for establishing a cost of his own. It is altogether too complicated to be commercially practicable, and most of its intricacy is absolutely unnecessary.

Of what use is it to do an enormous amount of bookkeeping to divide all the infinitesimal items of general expense among each kind of productive labor and then put them all back together in detail to get a price, when by the mathematical short cut of considering them in toto all of this superfluous labor could be saved?

One general average is as correct as the sum of half a dozen small averages.

There are two prime reasons for a cost system.

One is to enable the sales department to make intelligent selling prices, and the other, which Mr. Dando ignores entirely, is that the manufacturing end of the business may check its cost this month by last month and this year by last year.

Any system must stand or fall on its ability to serve these two desiderata *practically and economically*.

I have tried to make it very plain that this system, in so far as it has already been outlined, is to meet the first requirement.

The second requirement may be practically met in the composing-room by careful inspection of the time spent by productive labor on the work assigned to it and shown by the time-slips. In the pressroom it would be of advantage to keep a record of the number of impressions turned out by each press, the number of idle hours of each press and any other similar data that will render comparisons valuable. It is also of the utmost importance to compare the total amount of unproductive and productive labor in each department with the same amounts for previous months, thus

getting a line on the comparative efficiency of the working force in each department for different periods and locating exactly the source of any increased expense in operation. It will be specially noted, however, that all these comparisons for the benefit of the mechanical department in checking its cost are made from totals, there being no possible necessity of reducing them all to the four-decimal portion of a press hour or composition hour, for comparative purposes.

This extra data and classification of the general expense is not a necessary part of a system for determining cost for the purposes of the sales department, but is a distinct proposition, valuable only as a means of checking an increase or reducing the cost in any department or any item by the comparisons so made possible.

Such classification of the general expense account as any printer may wish to make for the purpose of being able to compare *totals* of any kind of unproductive labor or other expense can easily be arranged for by the very simple expedient of having the general expense book ruled with separate columns for each class of such items. This does not necessitate any more writing and will show not only the grand total to use in calculating the percentage to be added to the basis of productive labor, in making prices, but will also give the lesser totals needed for an intelligent comparison of the relative efficiency of each department at different periods.

It is the writer's hope that the ideas herein, confessedly not perfect, will serve to suggest others and lead to a discussion along more correct lines which may evolve a system that will be a real help to the individual printer in solving the perplexing problem of placing a fair value on his product by a method commercially practicable.

THE NIGHT EDITOR'S CRITICISM.

The poet writes: "I sat upon the shore
And watched the long, green combers of the sea
Come swiftly in and break upon the lea."
There's something that would interest me more:
Now, if he'd sat upon the raging sea

And watched the great big combers of dry land Come splashing o'er the water near at hand,

That would have been worth while, it seems to me,
But writing of a thing so commonplace
Is such a wicked waste of ink and space.

He also writes: "I sat beneath a tree,
And, with a book in hand, I watched a bird
Flitting from bough to bough — his song I heard."
This beats that wretched drool about the sea.

If but the bird had sat beneath the tree, And, with a book in hand, had watched the man Amid those branches do a wild can-can,

That would have been worth writing — yes-sir-ee!

But, when the bird and man were each in place,
To write it up seems almost a disgrace.

Again: "I held a brimming glass in hand,
I drank its sparkling burden at a draught —
My soul was lifted even while I quaffed."
Some more rank twaddle of that same old brand.

Now, had he held the liquor in his hand
And quaffed the glass—there were a story, sure;
For no physician could that poet cure

When once that tumbler in his midst should land;
In half an hour the poor fool would be dead—
That story would be worth a double head.— Thresher World.

Written for THE INLAND PRINTER.

PENOTYPE COVER DESIGNING.

BY G. F. N. THOMAS.

ENOTYPE process for making designs for commercial printing purposes has proved to be a good thing, and it is gratifying to note that others have taken up the work of pushing it along. The examples of penotype ad.-designs shown in the October issue of The Inland Printer are comprehensive and admirably executed, illustrating one of the numerous ways of utilizing the idea. In speaking of cover-designing, it is next

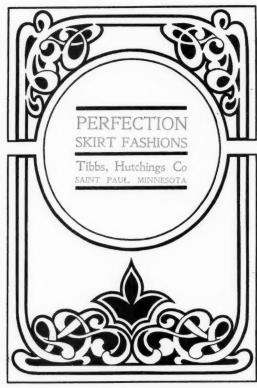
to impossible to generalize or set down fixed rules to be followed in all cases. Much has been written and multitudes of examples have been shown covering this subject, but when the artist has before him the task of making a "rush" cover, it is hard to apply a learned theory or select an example that will serve the immediate purpose. Hence, after all, the only real progress that one can expect to make in

study and research is in the direction of training the

PERFECTION SKIRT FASHIONS
Tibbs, Hutchings Co SAINT PAUL, MINNESOTA

judgment, so that one may be unerring in his selection of the proper treatment for every design he is required to execute, whether he be a worker in type material, or india ink, or both.

Correct judgment in these matters is a talent some people possess, but they lack executive skill, and others are known who have the skill to produce pretty things, but are lacking in discriminative judgment. They remind one of a certain man who could sound a strong, clear, vocal note, but could not pitch it in tune with another voice because he had not the ear for musical harmony. The talents, whether vocal or artistic, must



No. 2.

be developed and trained conjunctively before they become of value.

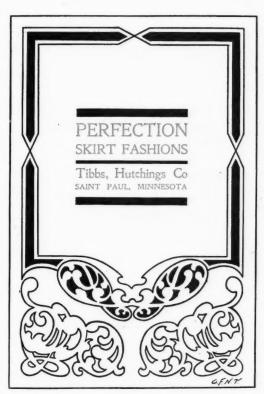
The cover stands in much the same relation to a book, magazine or catalogue as the display window does to the mercantile establishment. The establishment which has in its employ a person who, by his artistic skill, combined with judgment in the arrangement of a shop window, can induce people to not only stop and admire but step within, has accomplished his full mission and contributes his share to the success of the business. It is his duty to attract people and get them inside — not to sell the goods.

So with the cover-design. It may be made so attractive by its symmetry of form, harmony of color and general appropriateness that it will compel admiration and induce thorough examination. It is not only the skill displayed in treatment, but the judgment shown—that is to say, by way of illustration, the butcher who would put wreaths and bouquets in his windows along with sausages and slabs of bacon would be guilty of a most ridiculous violation of the fitness of things. If this same butcher should turn printer, we would find him putting fancy borders and all kinds of flub-dubs on the cover of a hardware catalogue.

The successful designer of covers must have an intuitive conception of artistic effects and some knowledge of architectural construction to procure proper form, balance and proportion. It must not be bulky in spots or crowded into one corner, as if it was added to the book or catalogue as an after-thought. It must stand out in a manner befitting its importance, for in advertising it is the same as in human affairs — first impressions count for much and last a long time, for good or ill.

The paper upon which the design is to appear should be selected with care and regard for its general fitness and harmony, keeping in mind the fact that it must not assume importance beyond its proper sphere, as it is but the material upon which the beauties of the design are brought into prominence, the same as the canvas upon which the artist paints his picture.

The growing demand for attractively colored covers has become so pronounced that conventional effects do not meet the requirements. Tints and colors of a thousand hues have been put upon the market by enter-



No. 3.

prising inkmakers, but still the rage for individuality has not been appeased, and pressmen needs must mix others. The field of the designer has thus been broadened, and by the use of color plates an indifferent design may be made beautiful and strikingly odd.

In the examples shown herewith, the field of coverdesigning has been chosen. While the specimens are not models of the designers' art, they will serve to illustrate the application of the process. The combination of type impressions and pen decoration has been fully covered in two recent issues of this publication, so it will not be necessary to go over the ground again, assuming that the reader is familiar with the *modus operandi* of making a penotype.

Examples Nos. 1 to 4 are submitted more for their suggestive value, so that the beginner may compre-



No. 4,

hend that even a little skill in decorative drawing may serve to produce unusual effects. Example No. 1, for instance, is nothing but a well-balanced rule design with the addition of a wreath to relieve the plainness. Most any printer with good judgment for tasty arrangement could execute a similar design after a little practice.

Nos. 2, 3 and 4 are a trifle more difficult, but still within the range of the amateur, as they are "flat" drawings and do not require a knowledge of shading or perspective.

AN UNPLEASANT THOUGHT.

I can not bear to think upon
The fact that winter's coming on,
I love to coast and hitch and slide,
But there are other things beside:
The dentist, dancing-school, and sums
Begin when chilly weather comes.
And worse than all, I can not bear
To put on winter underwear.
I love the cold, I love the snow,
But woolen things do itch me so!

— Betty Sage, in "In Lighter Vein," in the November Century.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. II.— CLASSIFICATION OF WORDS.

OME of the scholars who have won fame as grammarians have been subjected to scathing criticism by others equally famous; indeed, few of the authors of grammars seem able to mention others without bitter disapproval, or even condemnation. Faultfinding is to have no place in these articles. On the contrary, they are conceived mainly for the purpose of exhibiting different authoritative opinions in juxtaposition, and as far as possible indicating a choice between

them, or an absence of real choice in some cases, but always expressing a personal preference, with reasons for it when possible. In doing this the writer disavows any thought of posing as a grammarian, or desire to dictate in the slightest degree. The intention is purely one of helpfulness, mainly by suggestion arising from systematic examination of the work of the grammarians. Our articles are not to constitute a regular grammar text, though everything essential is to be held worthy of consideration, whether open to disputation or not.

William Dwight Whitney says of grammatical authorship: "The true position of the grammarian [is] that he is simply a recorder and arranger of the usages of language, and in no manner or degree a lawgiver; hardly even an arbiter or critic." interesting essay on grammatical authorship is given by Goold Brown in his "Grammar of English Grammars," which, besides affording an insight into the problems which beset the conscientious grammarian, shows the most violent arraignment of other authors, charging them with pretty nearly every possible error. While it may be true that the grammarian is hardly even an arbiter or critic, it is certainly inevitable that his work should show the result of critical comparison of varying decisions by others, for that is the only way by which he may determine anything. At any rate, that is the way in which material is to be found for these articles.

Words are like everything else in one respect; they can not be considered systematically without classification. As members of classes, they are called parts of speech, because they are the individual parts of which sentences are composed. Speech, of course, means not merely utterance of sounds, but of sounds that convey sense. No expression is complete as a conveyer of meaning unless it is at least one full sentence, and every sentence is made by associating different kinds of words according to principles that regulate such association, even when the speaker does not know them. The differences in the nature and function of words determine the classes to which they belong.

From the earliest to the present time the number of the parts of speech has been subject to dispute, and it

is not yet positively settled. However, the lack of absolute settlement of this doubt is rather a matter of curious interest than of serious concern, because the differences do not affect the regularity of relationship among the words of any sentence. That is, the words differently classed by different grammarians are used in just the same ways, no matter by which name they are known. Since this is so, it may be well enough to rest contented without striving after anything universally acceptable. Meantime, those teachers who have been educated under a certain system communicate that system as if there were no other. Those who have positive convictions frequently decry everything conflicting therewith as absolutely unreasonable. Certainly it is comfortable to have a fixed opinion, based on good reasons; but in this, as in most things, other decisions may be reached by equally good reasoning.

The present writer's conviction, formed probably through early teaching to that effect, is that the best classification gives nine. English parts of speech—article, noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

Most—or at any rate many—of the text-books in present use name only eight, dropping articles and calling them adjectives; but no one of them, in defining adjectives, gives a definition that truly includes the articles. Some text-books even omit the name from their statement of nomenclature and afterward use it in their teachings, thus referring to a part of speech that they say, by implication, is not a part of speech.

Among the recent texts of wide acceptance is that by William H. Maxwell, now City Superintendent of the Greater New York public schools. He says: "In the study of grammar words are first classified according to the way they are used in sentences. This has led to the division of all the words in our language into eight classes, called parts of speech. It will be found, however, that nearly all of these classes or parts of speech may be further subdivided." In naming the eight classes the article is not included. Seventy pages later occurs the first use of the word article, with no definition, but classed as a demonstrative adjective, though treated otherwise exactly as a separate part of speech, which it actually is.

William Dwight Whitney's "Essentials of English Grammar" is a noted elementary text-book, restricted in scope according to its title. In this work also only eight parts of speech are recognized by definition as such, and in treating of articles we are told: "The articles are adjective words, since they are always used along with nouns, to limit or qualify them — in ways which it is quite needless to attempt to define here."

Alexander Bain was a Scottish professor of logic, and very well known also as a grammarian and a rhetorician. His "Higher English Grammar" does not catalogue the parts of speech as most books do, but treats each one separately in full, as to its etymology (so called) first, then again in the same order as to inflexion, and again, finally, as to syntax.

He also treats articles as adjectives, thus making eight parts of speech.

J. M. D. Meiklejohn, another Scottish professor, says, "There are eight kinds of words in our language." He also says, "There are two articles (better call them distinguishing adjectives) in our language."

In strong contrast with these is the system of Goold Brown, who was for many years a teacher, and who afterward devoted more than twenty years to the makgrammar text. Moreover, their writer again disclaims any pretense or thought of being an authority or of laying down the law for any one. He has some opinions, and has studied and will study further the work of truly authoritative grammarians. He will express his opinions in a way that he thinks calculated to be suggestively helpful, in company with those of some grammarians.

(To be continued.)



Photo by R. R. Sallows, Goderich, Ont

"ROSES AND MILK."

ing of his large work on English grammar. He names ten parts of speech, one of them articles, and participles being the added class.

A full history of the different methods of classification would but prolong the tediousness that may already have been carried too far in this writing. It may suffice to say that what is here given is a small part of it. The matter is, however, essential to full understanding of the general subject. Definitions of the parts of speech, and reasons for classing the articles separately, and for including participles in the class of verbs, will be given in the separate sections.

Before entering upon the detailed consideration of this great subject, it may well be said again that the intention is to treat every item of it, but not to make any pretense that these articles will make a complete

A TECHNICAL SCHOOL IN CANADA.

One of the latest additions to the facilities of the Broadview Boys' Institute, at Toronto, Canada, is a compact printing-plant. It is intended to conduct printing classes during the winter, admitting only boys who are engaged as apprentices to the trade. In addition to receiving instruction from competent job printers, pressmen and color printers, it is intended to have a number of lectures by experts on "What a Printer Should Know," of paper, typemaking, bookbinding, electrotyping and other processes. It is probable that the institute will issue a monthly paper from its press.

GOT HIS MONEY'S WORTH.

The copy of "Presswork," by William J. Kelly, which I recently ordered, arrived O. K., and so far already I have gained information worth many times the price of the book from this excellent publication.—G. A. Macdonald, The Advance, Merritton, Ontario, Canada.



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A. H. McOuilkin, Editor.

Editorial Contributors - ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, P. S. GOODMAN, R. C. MALLETTE.

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FOREIGN AGENTS.

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M. P. McCoy, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.

W. C. Honne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.

John Haddon, E. C., England.

Ratthby, Lawrence & Co. (Limited), Queen street, Leicester, England, and I Imperial buildings, Ludgate Circus, London, E. C., England.

Penrose & Co., 109 Farringdon Road, London, E. C., England.

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Penrose & Co., 109 Farringdon Road, London, E. C., England.

Nocieta delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7,

Milan, Italy.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.

G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.

H. Calmels, 150 Boulevard du Montparnasse, Paris, France.

John Dickinson & Co. (Limited), Capetown and Johannesburg, South Aures C. Mascov. 6 Clinka street. St. Petersburg, Russia.

JOHN DICKINSON & CO. (Limites),
Africa.

IAMES G. Mosson, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

BUSINESS contraction continues, notwithstanding the iteration that there is nothing wrong with the fundamental condition of the country. The summer's conservatism, forced upon the manufacturer and dealer by the slump in securities and high interest rates, is having its legitimate outcome in a paring-down process throughout the various interests dependent upon physical efforts. Fundamentally, it is true, there is nothing wrong, but that will not check the readjustment of industrial affairs to a lower level. How far down we must go to reach bottom is not capable of a mathematical demonstration. The unknown quantity in the complex affairs of business is the personal - the psychological, as defined by Secretary Shaw. We have had a year of declining values in the stock market, a loss in values of forty-five per cent, the greater portion of which was in the industrial securities, from whose highest valuations of a year ago there is now a loss of sixty per cent, and in money expression \$1,750,000,000. In railroad and industrial securities the shrinkage reaches \$2,500,000,000. That there should be of necessity a reflection in general business is obvious. Our good crops alone this year saved us from a panic and a long period of depression.

Our business expansion has been slow and steady. Beginning with 1896, it has moved forward without a break for seven years. In it all there was little of the inflation character. Credits, as a rule, were not strained, and probably there has not been in the history of the country a period where cash operations were greater in proportion to actual business than the recent one. The debt making has been confined to the newly formed industrial corporations, and even there, almost entirely in the issuance of stocks. The host of novitiates in the exchange market, brought in through their sale of interest in going properties for stocks and bonds, was responsible for the furious speculative craze. The average man can not resist the allurements of the speculative marts, once he has been in experimental contact. The men who received securities for their interest in business concerns were fascinated by the ticker, and they multiplied their holdings, converted the value of their stocks into marginal deposits and dreamed of illimitable wealth.

The awakening came when the supply of new securities and speculators was exhausted, and the crowd began to get out. The getting out has been of a slow character. The banks which had loaned heavily upon the speculative securities were strong enough to manipulate the downward movement and protect their commitments. The separation of a vast multitude of idle rich, lavish with expenditures, has been felt in the retail marts of the great cities, at the summer resorts, and the places of entertainment. The withdrawal of speculation has sent poorly constructed combinations to the auction block; it has made banks careful of loans to corporations; it has reduced the absorption of new railroad securities. Railroads, in

their curtailment of improvements, have knocked the bottom out of the iron and steel trade.

Topping out the present condition is the labor issue. Whether the laborer has received more or less than his due is not a subject for discussion here, except to weigh the importance of the issue in a period of contraction. The downward movement was coincident with the universal demand of trade and labor unions for a higher wage. It is unreasonable to ascribe the one as caused by the other. The fact has ever been that the wage is the last to reach a maximum and the first to decline. Expanded trade, absorbing the labor supply, must yield to demands for higher pay, and contracting trade, throwing a surplus of labor upon the market, finds little resistance in lowering the rate; or, expressed in a less contentious way, there is no trouble to get cheap labor on a declining trade.

Long before the latter trade and labor demands, the process of contraction was having its effect, insensible and intangible, both here and in Europe. The decline abroad began three years ago. Germany and France are about emerging from an industrial depression and England is still affected. We, on this side, have been in the main indifferent to the events abroad, but the very prosperity that we were enjoying proved the quick extraction of the old world from its deepest level of depression. We were able to absorb the products of European factories and a great amount of their raw and unfinished material - even of the things that we produce. We are now in the third year of expanding imports; we had two years of declining exports, and the recovery is slow. Since 1900 our foreign trade compares:

	Imports increase.	Exports decrease.
1901	\$ 51,270,196	\$ 12,590,253
1902	88,901,043	104,673,925
1903 (nine months)	56,646,648	46,106,296
Total increase	206,817,887	71,158,082

Here is presented a spread of \$278,000,000 against us on the foreign trade in products of the soil and shop. Our contracting process is expected to wipe out the foreign supply and increase the outward trade. But to do this requires a curtailment in costs. The variations in the trade from the previous six or seven years was the natural sequence of higher prices here and lower prices abroad. The operation must now be reversed, and it is in this respect that the immediate future is of an uncertain character. If there is not a ready yielding to the readjustment process, we will have a continued influx of foreign goods and raw materials without the compensation of increasing exports. In the past three years our manufactured exports, have shown slight gains, but have in no wise kept pace with our home development. Discussion of the relative differences involved in trade between nations is more or less fruitful of irreconcilable views, but in so far as the trade statistics relate to general business conditions, the index numbers of the several countries is competent evidence.

Though comparatively little attention is paid to the course of the index numbers, and the majority of the public is ignorant of their existence, they are the most valuable barometer of business. In this country Dun's is the standard; in England, Sauerbeck's is used. These numbers are the relative proportion that the prices of hundreds of commodities bear to each other reduced to an arbitrary par. Dun's par is the average of prices from 1865 to 1870. Sauerbeck's par is over a wide range of years, but covering the same period. Both these numbers are changed monthly, and hence they stand as representing the rising and falling of the markets as a whole. They represent the relative cost of living, for they are composed of all articles used for human consumption and human comfort. As to their comparative showing in both England and the United States, the low level of the numbers was in 1896. Sauerbeck's average in 1896 was 61. The highest point was reached in 1900 at 74, a gain of twenty-one per cent. The present average is 69.5, which is fourteen per cent above 1896 and seven per cent below 1900.

Dun's number averaged 76 in 1896 — it was down to 72 in July, 1897. In 1902 the average was 101. May 1, 1902, it was 102. This was an advance of thirty-three per cent over the average of 1896. The present average is 98, a gain of twenty-nine per cent over 1896 and a loss of four per cent from the high average of last year. Assuming the price level of England and the United States was approximately the same in 1896, and the trade conditions permit the assumption, we find from the index numbers that our expansion ran two years longer than England's, with a fifty per cent higher range, and that our present level or cost of living is fifteen per cent higher, or the difference between a twenty-nine and a fourteen per cent gain in respective price levels over 1896. With this comparison before us, it is difficult to accept the claims of the steel corporation interests that surplus stocks amounting to \$100,000,000 will be marketed abroad the coming year, unless there is to be greater reduction in price levels than has yet taken place.

PRESIDENT GOMPERS ON THE MILITIA.

IT has been repeated so often that many well-informed men believe that organized labor is opposed to the militia and punishes members who join the national guard. Such is not the case, however. A trade-unionist wrote to the American Federation, asking if a member of the State militia could act as an official in a labor body. After expressing surprise that the matter should be a subject of discussion among unionists, President Gompers confirms the right of a militiaman to be a trade-union official, and continues:

"A man who is a wage-earner and honorably working at his trade or calling to support himself and those dependent upon him, has not only the right to become a citizen soldier, but that right must be unquestioned. The militia, i. e., the citizen soldiery of the

several States in our country, supplies what otherwise might take its place—a large standing army. The difference between the citizen soldiery of the United States and the large standing armies of many European countries is the difference between a republic and a monarchy—it is the difference between the conceptions of liberty and tyranny.

"While organized labor stands against the arbitrament of international or internal disputes by force of arms, yet we must realize we have not yet reached the millennium; that in the age in which we live we have not the choice between armed force and absolute disarmament, but the alternative of a large standing army and a small one supplemented by a volunteer citizen soldiery — the militia of our several States.

"With this, both wisdom and policy, as well as principle, should warrant our trade-unions in not taking any cognizance of the matter at all, allowing each member to follow the bent of his own inclinations, insisting only that he shall be a wage-earner, a faithful member of his union and true to the cause of labor—the cause of humanity."

W. B. P.

EMPLOYERS' ORGANIZATIONS.

'HE organization of employers is more general at this time than heretofore. Not only are they organizing on lines similar to those now followed by the United Typothetæ and National Publishers' Association, which comprehend recognition of the unions, but the preliminary steps have been taken toward arraying them in opposition to the unions. Before the meeting in Chicago of those who formed the Citizens' Industrial Association, there were assurances that the purpose was to place employers in a position to meet "the exorbitant and unjust demands that have characterized trades-unionists in many districts." Much, of course, depends on what is meant by "exorbitant and unjust demands," but the whole tenor of this announcement denoted that the author had in mind an organization of conservative tendencies. But the dominance of Mr. Parry, who was elected provisional president of the new organization and empowered to appoint the board of directors, would seem to indicate a militant body, and if it amounts to anything, we may have a taste of industrial strife. So far as one can judge from published utterances, Mr. Parry is not so bitter in his denunciations of unions as he once was, but gloze it over as he may by references to "rational and perfect unions," he is the opponent of the unionism we have with us. An anarchist may shout approval at some of his utterances concerning what he calls "natural law," and the socialist can quote Mr. Parry's theory of wages with unction, but the trade-unionist finds little comfort in his philosophy. And Mr. Parry's scheme has not the merit of novelty; he is following in the footsteps of "union busters" at home and abroad. His plan of having employes and employers in one organization is merely repeating what has been tried in the printing trade, the iron molding

and other industries. Such organizations were the cause of more or less expensive trouble, but in the end served to strengthen the unions. So well understood is this among the older unionists, that Mr. Parry's announcement of organizations with thousands of members in Denver and Kansas City did not disturb them. The present danger lies in the effect the campaign will have on the younger members of recently organized unions. The first echo of the employers' meeting was a movement for a general strike in the Chicago Federation of Labor. The older men sought to put a quietus on the proposal, but, smarting under the lash of Mr. Parry's vain threats and incorrect and irritating assertions, the motion was passed, and the matter is now before the American Federation of Labor. There it will doubtless rest, for the experienced officers of that body are not fomenters of or believers in strikes. If they were otherwise — if they were one-tenth as rabid and irresponsible as Mr. Parry is fond of insinuating — we would now be in the throes of the greatest strike agitation the world ever saw, for between two and three million organized producers could do much damage at this time by merely thinking they should quit work.

Mr. Parry might say to all this that he does not propose to destroy unions, and has not threatened to do so. Not directly has he done so, but he aims at their very vitals. If his views prevail and are indorsed at the meeting of employers to be held at Indianapolis in February, the Industrial Association will endeavor to fix it so that employers will determine the wages to be paid and so conduct their establishments as to permit of every employe having "a fair chance to reach what the employers have themselves attained." To the unionist, the mild term for such expressions is sophistry. He reasons that in a state of society where all are or might become employers there would be no need for unions; in fact, they could not exist, as there would be no wage-earning class. But Mr. Parry does not really wish to see such a condition; what he desires is to see millions of workers content with a "chance" to reach a goal which is accessible to comparatively few. If the prize of being an employer could be secured by any considerable number, then great business enterprises employing large numbers of people would be impossible, which is incompatible with the trend of industrial development. The working classes are not likely to forego all thoughts of adequate reward because there are a limited number of prizes and many struggling to obtain them. If the employers' organization is to be conducted on the plan outlined by Mr. Parry, it will soon be among the forgotten phenomena of a period of unprecedented industrial activity. So, too, will many of the labor unions that have been much in the public eye on account of their aggressiveness and occasional absurdities. And their downfall will not be due to the anti-union campaign so much as to natural causes.

So far as the trade-union movement generally is

concerned, the attack will result as its prototypes in Great Britain have resulted. The arguments and even the phrases used betray close acquaintance by some of Mr. Parry's colleagues with the British anti-union movement of thirty years ago. In several important respects conditions then and there and those here and now are similar. England was then enjoying wonderful prosperity, a great expansion of foreign trade having quickened the business pulse, and the exactions of the unions were alleged to be inimical to a retention of that trade. About that time also the unionists were shamed by the exposure of horrible deeds of violence in Manchester and Sheffield, just as their American fellows of to-day have been humiliated by the disclosure of venal corruption on the part of officials in New York and Chicago. But from the laborer's standpoint there were a few points of difference between then and now, either in Great Britain or America. In 1870 unions were outlawed to the extent that it was not a crime to steal their funds; the mass of workers were uneducated and few of them had a vote; the right to strike was inhibited by law; soldiers were drafted to do the work of strikers, and juries to try unionists were selected exclusively from the employing and landholding classes. The attitude of the public mind toward unionism may be estimated from the authentic statements that a university president was deemed unfit for his position because he publicly maintained that a murder by a unionist was no worse than a murder by any other person; the press was active in its opposition, some papers clamoring for the suppression of unions by the enforcement of obsolete laws, and a prelate of the Church of England did not regard it unbecoming to his dignity to suggest the horse-pond as a fit depository for unionists.

Under these conditions the Federation of Associated Employers was launched, and issued an address to the British public presenting much the same line of argument as used by our anti-union employers. That workingmen held meetings of which records were kept and some of them had the temerity to write articles for the press defending trade-unionism were thought to presage the downfall of Britain's trade. To the misrepresentation and wailings of these false prophets the unionists of that day replied as best they could, and from the beginning of the contest made such headway that the succeeding five or six years have been designated the "golden age of British labor." Federation of Employers found its self-imposed work of crushing the unions too gigantic a task, and marched through foreordained defeat to dissolution. remained after the struggle those associations of employers which "recognized" the unions and treated with them on matters of common concern.

If the British Federation fared so poorly in its campaign, what hope has its latter-day successor against enlightened and voting American workingmen if they once become aroused? The world-wide history of the modern labor movement demonstrates that the desire to raise the standard of living of the mass — not of a few, but of all — is strongly impressed in the breast of the working people, and all the forces that can be marshaled against them will not exterminate that impulse.

If the Citizens' Industrial Association follows the lead of those who deride conciliation, arbitration and similar methods of settling labor differences, it will assuredly meet defeat in the end. And the public will be fortunate if the conflict these leaders would precipitate is not an expensive one. On the other hand, if the association be guided by men who will avoid the mistakes and follow the later policy of many existing employers' associations and treating with the workers collectively (if they so desire), then it will be contributing to economic progress. Before they are put in the saddle the radicals should tell us what will happen if the unions be destroyed. Be assured the desire for improved conditions is not lessened by opposition and the fight for them will continue either through the mistaken policy of physical force - which is highly improbable - or through appeals to the ballot-box. And in the present temper of the American people this latter spells socialism. True, the socialists would not have a majority of the electorate, but they would, with the accretion of the labor vote driven to them, hold the balance of power. If the unorganized workingmen of Germany compelled the man of Blood and Iron - Bismarck — to adopt portions of their socialistic program, it is easy to conjecture what similar tactics by organized labor here would compel vote-hungry, temporizing American statesmen - the princes of opposition — to do in that direction. W. B. P.

A RISING STANDARD.

ALL along the line, from the cheapest patent medicine advertising up to the best magazines and books; in catalogues, booklets and the like, a steady progressive tendency toward a higher standard of workmanship and even art is everywhere manifest.

Where tradesmen were formerly satisfied with dodgers printed from battered type and with the poorest of cuts, now they are using booklets highly illustrated with superb half-tones and often even designs in color, all done in exquisite taste.

Able printers are giving more and more attention to the harmony of stock, type, cuts and colors.

The advertising man, with his higher conception of what advertising literature should be, has "butted in" and insisted on work the very beauty of which will compel its perusal.

And by familiarity with good printing the public taste has been elevated to a point where poor printing arouses naught but disgust.

All this means the gradual extinction of the incompetent printer and the ultimate centering of the best trade in the hands of able men capable of meeting these altered conditions.

In every city can be found old, worn-out plants, whose proprietors have in years gone by enjoyed a thriving trade, but now that trade has slipped from their grasp because they have not kept pace with the newer order of things. Such shops are sad but effective object lessons.

Better printing does not mean fancy printing, or even catering to a supposedly finer class of trade.

The rising standard in printing does mean, however, that every printer in whatever line of work he may be engaged must do better work to-day than he did a few years ago, and that next year he must do still better, or in no long time he will have one of those passé plants where the unused case and the unused press are marking time, awaiting ultimate failure.

While under existing conditions printers should undoubtedly get more for their work than they do, it must be admitted and is easily apparent to other manufacturers that a great deal of printing is now executed in a very expensive way, and that when the inevitable elimination of the old "tailor-made" methods takes place and factory methods come in vogue, even the present prices will be high.

It is up to any printer who intends to stay in the general trade to put considerable original thinking on the problem of reducing cost if he looks to the future for any satisfactory profit.

F. W. T.

MANCHESTER'S TECHNICAL SCHOOL FOR PRINTERS.

7HEN American civic reformers sing their doleful jeremiads concerning the low moral tone of the solons of our cities and towns, and of the deficiencies in our municipal governments, they invariably refer to several transatlantic cities as examples worthy of emulation. As Manchester, England, is usually on the list, we have, without exactly knowing why, perhaps, formed a favorable opinion of the civic institutions of that manufacturing center. It is abreast of the times as far as technical education is concerned, and, whatever of exaggeration there may be in the claims of the reformers generally, Manchester undoubtedly has a message for those interested in industrial development. The factory system, with its specialization of labor, has made it difficult - in many instances impossible - for a youth to acquire a full knowledge of the trade he has chosen (or been pitchforked into) as a calling, and Manchester has determined to lend him a helping hand. For that purpose it has established the Municipal School of Technology, which is governed by a board composed of twenty-four councilmen and twelve citizens. How thoroughly Manchester essays to do this work is evidenced by the fact that, in addition to classes in commercial subjects, courses of instruction are given in nearly one hundred scientific and technical subjects. The report of the United States Commissioner of Labor tells us that about four thousand students attend the evening classes, while one hundred and fifty are enrolled as day pupils. Prof. E. W. Bemis, the well-known American

sociologist, says: "The school has been instrumental in promoting and increasing the general efficiency and intelligence of the working classes;" adding that there is a growing readiness on the part of large business establishments to give substantial aid to the institution.

In this school the printing trades are not only not neglected, but play no mean part. Thanks to the thoughtfulness of Charles W. Gamble, director of the department, there lies before us "A syllabus of the classes to be held in the photographic and printing crafts department during the session of 1903-1904, which commenced on September 24 last. From this pamphlet one gathers an idea of how the school secures the results which Doctor Bemis credits it with having obtained. Photography, we are told, has become such an essential factor in the illustration of printed matter that it is necessary to give it, and related subjects, a prominent place in the scheme of instruction. The subject may be studied by any one for any purpose, but there is a hint of the expansive character of typography in the suggestion that "photography may be studied by those who intend to become printers, as the foundation of the numerous photomechanical, photoengraving, and photochemical processes, including color photography, now employed in the printing industries." One course of lectures is devoted to explaining "the principles underlying the most important and typical processes of photoengraving and other applications of photography to the printing-press, and to the details of the methods of working the same in daily practice."

The school management seems to be proud of the equipment of this department. "The composing-room," says the syllabus, "is furnished in a complete manner for practical work. There are thirty-six frames and cabinets and an excellent supply of type of standard faces, supplied by leading typefounders. There is also a Linotype machine with duplex magazine.

"The machine and press room contains a doublecrown 'Century' two-revolution machine, a doublecrown 'Wharfedale' machine, 'Phœnix' and 'Arab' platens, an 'Albion,' and a 'Success' automatic galley proofing press, guillotine and standing press. The whole of the machinery is driven by electric motors.

"The lithographic and collotype machine-room is equipped with a combined lithographic and collotype machine, direct driven by electric motor; three hand lithographic presses, a collotype hand press, a copperplate press and a Reliance hand press for the proofing of process blocks. The lithographic drawing and design studio is supplied with all the appliances for various kinds of work.

"The etching and collotype preparation-room contains fittings of entirely new construction, which have been designed with a view to facilitate as much as possible the intricate operations of a branch of the printing trade in which speed is a matter of high importance from an industrial standpoint. In this room

there is a complete equipment for the making of line and half-tone photoengraved blocks, including threecolor work, for photolithography and collotype. There is also a block mounting and finishing room, with router, saw, bevelers and all other tools required in the mounting and finishing of process blocks, electrotypes and stereotypes.

"The bindery is equipped with all the necessaries for high-class work in forwarding and finishing."

There are afternoon and evening classes, the former having for their purpose the preparation of youths for entrance into offices as apprentices. The course includes mathematics, English, German, drawing and photography, together with such tutorial instruction and practical work in the printing crafts as "will enable a youth to start his training in a business house with advantage." There is also a special afternoon class with more advanced studies for compositors

engaged at night.

The students attending the evening classes in typography are divided into three groups, the first composed of the beginners at the trade; the second, of those who have passed through the elementary work of the craft; while the advanced students are in the third group, and their studies deal more particularly with "the various systems employed in ascertaining the cost of production and the allocation of the same in each department." The instruction includes lecture and practical work, though a student may secure exemption from either branch by convincing the school authorities that he is sufficiently advanced to make attendance unnecessary. The lectures on composing machines aim to explain the method and use of the Linotype, but for obvious reasons the opportunities for practical work are limited as compared with those offered in other departments, and intending students are warned that "manipulative expertness can only be obtained by regular and continued practical work."

Besides hearing appropriate lectures, students in presswork have ample opportunities for printing many classes of work and every facility is given them to improve their understanding of the various operations necessary to produce good work.

Design drawing and printing constitute the principal instruction given in lithography, the technic of the several methods in use being fully explained and demonstrated. Instruction in proving and in the preparation of stones is also given.

In stereotyping and electrotyping no mention is made of practical work, but lectures are delivered on the processes applied to the reproduction of printing surfaces. These talks are very fully illustrated by example and by demonstration.

Bookbinders can obtain instruction in the principles of design as applied to the ornamentation of books, and in addition the course deals with all operations comprised in the binding and finishing of books in many styles. During the session specialists deliver extra lectures on a variety of subjects, such as "Paper-

making," "Harmony of Color in Typographic Arrangement," and on the work and construction of several makes of presses and typesetting machines.

The fees are low, running from 5 shillings (\$1.20) for the stereotyping course to £2 2 shillings (\$10.21) for that in the practice of photography, but for the most part 10 shillings (\$2.40) is the amount charged. The syllabus being innocent of illustration, the reader is left to imagine what the men who conduct this school look like and the size and character of the building in which they do their work, concerning which there is always a natural curiosity. Doctor Bemis again comes to our aid, giving us a glimpse of the magnificence and size of the school. According to that gentleman, it occupies ten buildings (including one in contemplation at the time of his visit) which were erected and equipped at a total cost of \$1,873,603. That is not a small sum to expend on a special branch of education, but it is doubtful if the people of Manchester ever made a better investment.

How many ambitious American youths, struggling against adverse circumstances, are vainly yearning for just such opportunities as are afforded by this school of technology? And they would tip their hats through life to the agency — be it an individual, an organization, or a government — that filled the aching void.

W. B. P.

LOWERING PRICES.

EXCEPT for variations due to temporarily fluctuating conditions, the tendency of all manufacturing is toward lower prices.

This is caused by the constant lowering of the cost of manufacture due to our American ingenuity in devising more economical machinery and methods. Witness the reduction in cost of composition effected by typesetting machines, and in cost of certain lines of presswork by automatic, self-feeding presses.

It is a safe assertion that ten years from to-day wages in the printing industry will be materially higher than now, especially for capable managers, and that the prices for the finished product will be much lower.

The proprietor of to-morrow is going to make more money, but he is going to make it, not by raising his prices, but by reducing the cost of manufacturing.

The business will tend to center more and more in the hands of men capable of devising and perfecting the means of reducing cost, and such men are not the ones to give all of the saving made to their customers, as has been too much the custom in the past.

There are such men in the business to-day. They have made possible the 10-cent magazine, the penny paper and cheaper books. They have specialized printing, and in every field such men have invaded they have raised the quality of work and lowered the price.

True, many of them have taken some work away from the general printer and in a way made it more difficult for him to run his business at a profit. But more often they have virtually created their business by so lowering the price of their particular specialty as to largely increase the demand, and in some cases have made a demand where none existed before.

While I believe that printers, if they were better salesmen, could as well get a living profit as to be viciously cutting prices, and while, without doubt, a little more backbone would stiffen present prices, nevertheless, in a broad way, no printer need expect, as the years roll by, that prices are going up, but rather that they will go down.

One line after another will be specialized, still more ingenious machines will be invented, and this means lower prices in these lines and a depressing effect on all prices.

This condition can only be met in what will be left of the general job offices by better business system and adopting factory methods in manufacturing.

F. W. T.

THE WAGE QUESTION.

TOTWITHSTANDING public statements of financial bigwigs and resolutions of their associations assuring the public that there is no reason to expect a subsidence of commercial activity, fear that we are on the eve of a change exists in some quarters. The chief of one State employment bureau reports an increase in the number of applicants for situations, and there are unsolicited and unverified statements to the effect that the printing trade has not recovered from the usual summer dulness with that alacrity and thoroughness which has characterized the advent of autumn in the past few years. The secretary of a large typographical union asserts that the unemployed has increased from two per cent to ten per cent during the twelvemonth. These may or may not be straws showing the tendency of the wind, but it is significant that this question should have come prominently to the front at the recent meeting of the National Civic Federation. As everybody knows, that organization is composed of statesmen, employers of labor on a large scale, and representatives of trade unions, which only serves to emphasize the significance that attaches to such men seriously discussing what policy the unions should pursue when business becomes depressed. A representative of capital suggested that they should accept reductions in wages when prices begin to tumble. According to the published reports, the unionists did not treat this as a proposition dealing with a remote possibility. On the contrary, their spokesman, Mr. Gompers, thought it a pressing question, and was quick to declare the unions would resist reductions of wages. He denounced the suggestion as being uneconomic and unwise, in that decreases in wages tend to accentuate commercial distress by curtailing the purchasing power of the masses — the basis of prosperity.

A university professor takes issue with Mr. Gompers, and ironically remarks that this "new theory of wages" can not be maintained in face of the wellknown economic law that a reduction in the cost of an article is always followed by an increased demand. Far be it from the writer to quarrel with the learned doctor concerning the operation of the "well-known economic law," but it is a fact that an increased demand does not always follow a decrease of wages, which is an altogether different thing from a decrease in the market price of a commodity. There may be one without the other, and doubtless Mr. Gompers had in mind cases where the earning power of employes suffered a diminution without compensating advantage.

But in the majority of instances, local conditions constitute so important a factor in determining whether there shall or shall not be a reduction, that any attempt to establish a general rule would seem to be superfluous. Let us assume that it is demonstrated beyond peradventure in a given industry that unless a ten per cent reduction was made effective a large number of workers would have to remain unemployed. In these circumstances the probabilities are the most rabid of unions would acquiesce in a reduction if there were an assurance that the old rate would be restored when business revived. That would seem to be good business sense, and the making of scales is a very unsentimental, prosaic business proposition.

In the commercial printing line such a condition rarely, if ever, exists. A cut of ten or fifteen per cent - which is the average figure talked about when the subject is a live one - does not effect such a decrease in the cost of production as to cause an increment in the demand for printing. During periods of business depression the difficulty that confronts the book and job printers is that there is little work to be done at any price, be it high or low. This is proven by the fact that offices which do work cheaply suffer as severely as the higher-priced concerns. Furthermore, during the panic years of 1893-1897 in many cases the trade discovered, after readjusting prices on a lower basis in the hope it would "make trade," that it had been pursuing a will-o'-the-wisp. There were comparatively few reductions in the printing trade during that trying period, thanks in some instances to level-headed employers, who refused to be carried off their feet by the plea that more work would result at a time when there was a dearth of responsible parties seeking estimates. These men could see no reason why admittedly fair scales should be disturbed without substantial reasons therefor.

Whether the craft is to be disturbed by attempts to reduce wages will be decided largely by the pocketnerves of employers. If they become possessed of the idea that there is need for a cut, there will be much discussion, for the unions may be depended upon to resist to the uttermost any unreasonable or unjustifiable demand of that nature. For the nonce, they will be Missourians, and insist on "being shown." There is reason to believe the men who have a penchant for reducing wages simply because times are hard are not so influential among employers as they once were.

On the other hand, the employer who is prepared to wage war on the printing-trade unions of to-day can not truthfully plead inability to pay the scale, for the battle will cost him immensely more than could be recovered by any possible saving in case he scored

With due respect to Mr. Gompers and the doctrinaire who criticized him, neither they nor bodies like the Civic Federation can determine whether reductions are necessary or wise nearly so well as the men most interested. The best possible settlement will be that which they effect with an eye single to their mutual interests. Spokesmen for the employers have incessantly rung the changes on the necessity of unions being "conservative" and rational in dealing with wage questions, and especially deprecating their proneness to adopt the stand-and-deliver method of doing business. To all of which there can be no valid objection. If we are on the verge of an era of depression, as many opine, and those employers who hold to the questionable theory that lower wages is a palliative for hard times, but honor their own precepts by acting conservatively and giving heed to the arguments of the "other side," there will be little serious trouble in the printing trade. If, however, they act arbitrarily and precipitately, they may receive a shock, for despite all that may be said in derision of Mr. Gompers' alleged "novel theory of wages," he voiced the opinions of many - and numbers count for something when he said that decreases of wages in times of depression only serve to make a bad condition worse. W. B. P.

NEW I. T. U. LAWS.

ATEST advices say the indications are that the members of the International Typographical Union have voted in the affirmative on all the propositions submitted for their consideration and action. These new laws, together with those adopted by the recent convention, become operative on January 1, 1904, and as a consequence there will be several changes in methods of procedure and otherwise on and after that date. For the benefit of the officers and members - especially the former - of that organization, the important changes are here summarized:

The Typographical Union will surrender jurisdiction over the photoengravers.

The per capita tax will be 35 cents a month, exclusive of 60 cents a year charged for the Typographical Journal, the official paper.

Local secretaries must forward dues to headquarters before the twentieth of the month succeeding that for which they are collected. The penalty for failure is loss of benefits.

But one label design will be permitted to be used in "any jurisdiction."

The agreement with the bookbinders, pressmen and stereotypers being adopted, allied trade councils will probably be organized in accordance with its provisions, under direction of the various international officials.

Members presenting traveling cards, which show "per capita tax to have been paid in advance," must be allowed full credit for such amount.

A member losing his traveling card will be required to pay 25 cents for a duplicate.

Applicants for membership working under permit may become learners on machines, and apprentices in machine offices may work on typesetting devices during the last three months of their apprenticeship, provided they receive the learners' scale. .

Local unions will be prohibited from issuing labels to offices in unorganized municipalities over which they have no jurisdiction.

The International Union's officials will be deprived of the power to enjoin subordinate unions from disciplining a member pending an investigation by the president or executive council. All appeals to that body must be taken within thirty days after the date on which the objectionable decision was rendered.

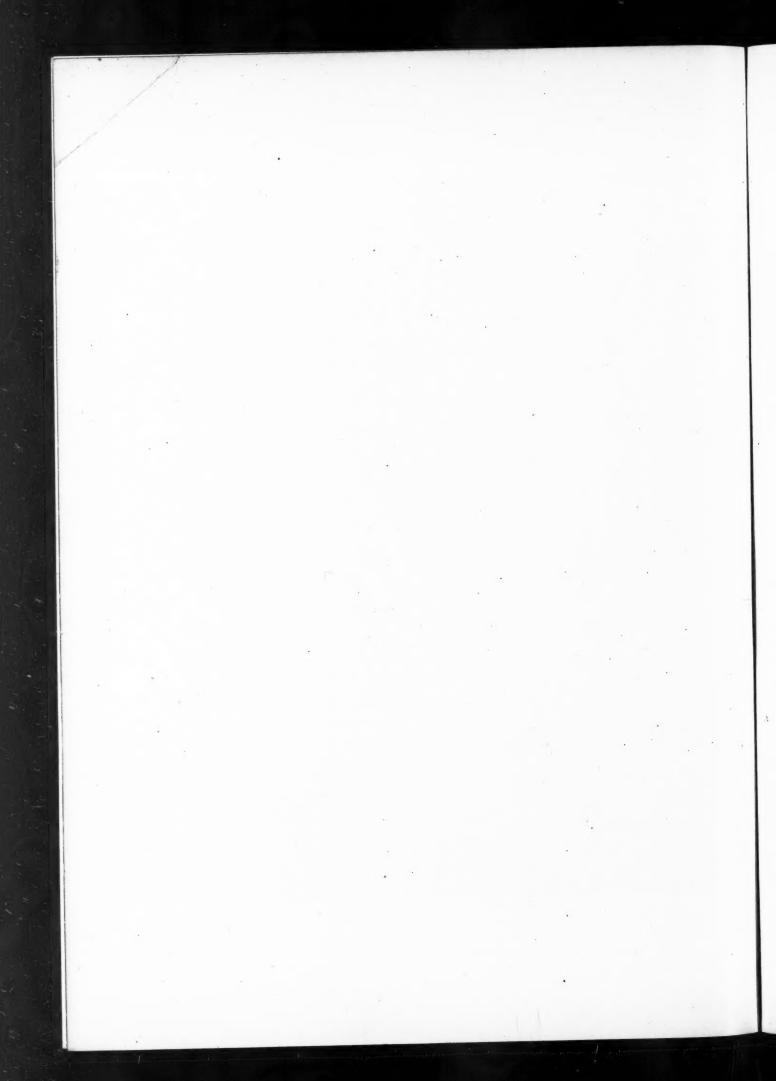
Local unions are required to pass laws "defining the grade and classes of work apprentices must be taught from year to year of their apprenticeship, with the aim in view that they may have the opportunity of acquiring a thorough knowledge of the printing trade."

The regulations governing the filing of accusations and the trial of members have been amended in some important respects. After January I next charges against a member must be made "within thirty days of the time knowledge of the offense alleged comes to the complaining member." It shall require a twothirds vote to convict or to inflict punishment of expulsion or suspension, but lighter penalties may be imposed by a majority vote. Any member preferring charges which are not sustained by "proper evidence" may, by a two-thirds vote, be censured and fined an amount equal to the cost of the proceedings made necessary by his action.

What many well-informed members regard as the most important measure approved by the convention was this amendment to the constitution: "Nothing shall be enacted (by the International Typographical Union) relative to the internal affairs of printingoffices." That this will have a salutary effect on future legislation there can be no question, but whether it will operate to relegate some of the existing laws depends upon the light in which they are viewed by the officials. If, on appeal by a member, a provision is brought to their attention and they can be convinced that it regulates or affects the "internal affairs of printing-offices," the probabilities are it will be set aside, as it is a rule in the Typographical Union that a constitutional provision is supreme. Naturally, the president or executive council will be chary of exercising the power of passing upon the acts of conventions in this way, and so he who would win an appeal of this kind must needs have a strong case. W. B. P.

THE MODEL'S REST

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SHORTER-WORK-DAY MOVEMENT.

THE Eight-hour Committee of the International Typographical Union is endeavoring to interest every member of that organization in its work. Recently circulars were mailed to the house address of each union printer asking him to investigate the results of the shorter-work-day movement and lend assistance to the International Union's committee. One of the circulars contains the following excerpt from President Lynch's report to the last convention:

We have secured a detailed report from 252 unions on the eight-hour proposition for book and job rooms. This will be submitted to the proper committee. It embraces the following data:

Unions having the eight-hour day in effect [presumably	
inclusive of the German unions]	20
Unions having the eight-hour day partially in effect	19
Unions having made definite arrangements for eight-hour	
day	18
Unions having made partial arrangements for eight-hour	
day	27
Unions having committees arranging for eight-hour day	41
Unions having unexpired scales or contracts	37
Unions having recently increased wages or reduced hours	25
Unions having important matters interfering with or adverse	
conditions prevailing against agitation for the eight-hour	
day at present	11
Unions whose hours of labor are to be those agreed upon by	
the I. T. U. and U. T. of A	3
Unions having less than fifty-four hours for some or all	
members, no arrangement for eight-hour day	2
Unions having made no arrangements for eight-hour day	49
_	_

Total number of unions reporting at this date......252

entirely or partially, or having made definite or partial

Total number of unions having eight-hour day in effect

The conference between representatives of the National Publishers' Association and the International Typographical Union, held at Indianapolis, Indiana, on October 27 and 28, seems to have succeeded in removing the last cause of difference that existed between the organizations. At this meeting, as stated in The INLAND PRINTER for November, the Spokane and Seattle scales were considered. It will be recalled that the action of the typographical unions in those cities was responsible for the spirited controversy in which the union - or, rather, President Lynch - was charged with having violated the terms of the arbitration agreement and that at the New York conference, after amending the agreement, it was decided these cases should be taken up as though the unpleasantness had not occurred. It was agreed not to publish the proceedings of the conference, but it is learned from an authoritative source that a compromise was effected, the unions securing about one-half of what they enforced by the alleged illegal strike last July, the award to go into force on November 15. It is understood the publishers from the far Western cities contended the award should date from the time of the strike, which the union's representatives resisted on the ground that the publishers were really responsible for the strikes and the unions should not be penalized, and the former finally waived the point.

As a matter of fact the joint board did little more than register the wishes of the contesting parties. A week before the conference Seattle union had presented a scale to the local publishers which seemed to be satisfactory, though one firm refused to sign because its case was in the hands of the joint conference, and this scale practically became the award of the conference. Another unique incident was that while the board was considering the Spokane case—the first taken up—the representatives of both parties present got together and came to an agreement, which the board approved, doubtless with pleasurable emotions.

Those attending the conference were: Representing Publishers' Association—Mr. Taylor, of the Boston Globe; Mr. Ridder, of the New York Staats Zeitung; Mr. Lowenstein, of the St. Louis Star; Mr. McCormick, of the Chicago Record-Herald, and Colonel Driscoll. For the International Typographical Union—President Lynch, Secretary Bramwood and Vice-President Miller. On behalf of the publishers of Spokane and Seattle, Messrs. Cowles and Young, and Watson and Sawyer put in an appearance. Seattle union failed to send a representative, but Spokane union was represented by its secretary, Mr. Bronson.

Owing to Vice-President Hawkes' absence in Cuba, the International Union was minus a representative, and it was agreed the board for this occasion should consist of three representatives of each organization.

W. B. P.

OUR OLE SWIMMIN' HOLE.

You kin have yer natatoriums, yer beaches and yer bays, And all the fancy riggin's that folks uses nowadays; But when the sun comes pourin' down, so hot it burns yer soul, I allus get a hankerin' like fer our ole swimmin' hole.

We never had no bathin' suits, but necked as you please We jumped right in, all in a bunch, thick as swarmin' bees. We'd slippery slide and duck and dive, from middle to the shoal, Lord! what a time us fellers had in our ole swimmin' hole!

But now, when memory wanders back, I sorter bow my head, For most the boys I used to know I reckon are all dead—
But mebbe, when the Lord above makes up the final roll,
We'll all join hands and take a look at our ole swimmin' hole.

— Ivy Elmer Rogers, in Thresher World.

HIS HONEY WAS NOT THERE.

There is a North Missouri editor who is very fond of honey. This editor makes frequent trips to Kansas City, and whenever he makes one of these trips he stops at a hotel where he can always get honey. On a recent trip he was accompanied by his wife, and just as they were approaching the city he told her he was nearing the place where he could get his honey. That night as they dined at the hotel, he turned to a waiter and asked: "Where is my honey?" With a broad smile, the waiter replied: "You mean that little black-haired one? Oh, she don't work here no more." The editor is still explaining to his wife.

Written for THE INLAND PRINTER.

THE IRON PRINTER-AN INVENTION.

BY JOHN S. THOMPSON.

"SAM," said Jack, one day, as they sat with the foaming bumpers between them, "what t'ells the use setting type by hand? Why don't they get machines in our shop? No good, eh? Why don't some one get up a machine, then, that will do the work?"

Sam's only reply was to drain his glass and gently

rap on the table with it.

After ordering the waiter to "fill 'em up again," he hitched his chair forward and, leaning over the table, said, in a confidential tone:

"Do you know, Jack, I could invent a machine that would skin 'em all? Why, I've been thinking of quitting the business and going into the inventing line. I've got lots of ideas about things like that."

"Me, too," returned Jack. "I had an idea of that kind myself when I spoke. I had a dream one night about a typesetting machine that was a crackerjack. If you and I get together on this thing, we wouldn't need to set type any more."

"That's right," exclaimed Sam. "All we need is the money. Know any one who will put up the

dough?"

"Huh, there's plenty of 'em," retorted Jack. "Give 'em a share in the invention. There's old man Deasey. Got nothin' but money. Bet he'd go in it in a holy minute."

"Suppose you go up and brace him, Jack; you know him."

"All right; have another. I'll go up to his office and see him. He don't know anything about setting type, but he'll put up the currency, all right. How much d'yuh think we'll need?"

Sam apprehended a thousand would do as a starter. "Can't tell exactly," he said. "Don't know just what kind of a machine we are going to build. There's one thing sure, though; it ought to set type. None of this

slug business for me."

"Well, I'll tell you my idea," said Jack. "As I said before, I dreamed it one night. No, I wasn't. Was on the water-wagon then. I dreamt I saw an iron man sitting at the case pickin' 'em up so fast you couldn't see his motion — was a peach, though. Never stopped to dump; had a stick as long as a galley. Used his left hand for spacing out and picked 'em up with his right. Everything worked as smooth as clockwork. It's been on my mind ever since."

"Say—by the gods, why wouldn't that be all right? Say—what'll y' have—gimme same—that's a good idea. I can see the thing working myself. That would be great. Just rig up an arm to pick up the type like this. Have an elbow and a hinge here, and run her by electricity. Don't see why they didn't get up something like that long ago. Get a good, steady motion, too."

"Sure. There's the idea. All we need is some

money. I don't know much about the mechanics—run a country Campbell once. You're better than I am in that line. You've done some inventing before."

"A little," replied Sam, modestly. "You've seen that bung-starter Charlie uses. Was going to get a patent on that, but didn't have the price. Invented a flying-machine once, but that's the trouble — fellow needs money."

"We can get it on this invention, all right. I'll go up to-morrow and talk to Deasey. If he won't go in on it, we'll get some one else. Give 'em a half-interest, see? Drink up and have another."

Next day they both put on subs. and gave it out that they were going fishing. Jack hurried over to Mr. Deasey's office. That gentleman was cautious, but interested. Of course, he would require a half-interest in the invention if he furnished the money. How much was needed — a thousand — couldn't get on with five hundred — well, he'd have the papers drawn up. "Call in a day or two," he said, when Jack left, "and bring the other gentleman with you."

"What did I tell you," exclaimed Jack on their way to the "Dizzy"; "we'll be millionaires some

day."

A few days later Mr. Deasey informed them that he had arranged with a near-by machine-shop to give the inventors *carte blanche* in the building of their machine. They at once bought a pair of cases and a font of type, and brought them down to the shop. A stand was built to hold the cases, and then the inventors disclosed their plans to the mechanic.

"We want an arm," said Sam, "mounted on a vertical shaft, so that it can swing across the cases, and an elbow in the arm so it can dip down and pick

up the type."

"Yah," said the machinist; "vat vill move it?"

"Spring," replied Sam.
"Vat will pring it pack?"

"Foot," Sam answered.

"Yah, you vant a treadle, ain't it?"

"That's it," exclaimed Sam, who had kicked a Gordon; "put your foot on it and the arm will bring the type to you. Hey, Jack?"

"Sure," said Jack.

"Yah," said the machinist, "all ride; I make him."

"Regular cinch," confided Sam to Jack that evening as they blew the froth off the steins. "That machine will be a world-beater. All you got to do is to put your foot on the dingus and she sets the type."

Jack nodded. "I've had the idea a long time, but couldn't bring it to a focus until we began talking it over. It'll be the slickest thing on earth."

They made regular trips to the little machine-shop—couldn't see what made that blankety Dutchman so slow.

"Don't believe he grasps the idea, Sam," said Jack.

"Those thick-headed Germans never can understand a delicate machine like ours, anyway," replied Sam. "I could build that machine myself in a week

or two. Here we have been waiting three weeks, and he's still at it. It makes me mad — let's have another."

"Go you," consented Jack.

At last the machinist announced that the arm was in working order — that it would now swing around the cases and dip down into any box desired by simply working the treadle. They found, however, that it would not pick up the type as it was supposed to do. Even when it did pick up a letter, it would sometimes drop before it got to the stick. The inventors were dejected.

They didn't call at the little machine-shop for several days. They sat in the little back room at the "Dizzy" and silently blew the froth from many steins before the inspiration came to the disconsolate Jack.

He was just about to call for another when the idea struck him. "Sam," he blurted out, "I've got it. Fly-paper! Fasten it to the end of the finger on the arm and the type will stick to it, and when it brings it to the stick one of us stands there and takes it off."

Sam jumped up. "That's the stuff, Jack; great head. The very thing. Don't you know, I believe that would be a big help to a hand printer. I know I used to drop the type lots of times."

They lost no time in putting this improvement into practice. "If the pesky thing would pick up only one letter at a time that would help some," muttered

Sam, after trying the scheme.

"That isn't important," said Jack. "If it brings more than one, I pull 'em all off anyway and throw back what I don't need. Anyhow, sometimes we want two letters out of the same box, and then it saves going twice for it—there's another important advantage."

It certainly seemed to them that they now had a perfect machine. They were about to send for Mr. Deasey, when Sam discovered that he had to stop working the arm after a line had been set until Jack finished spacing it out. He at once saw where the method could be improved. "We'll use two sticks," said he; "while I'm working the arm to set the second line, you can justify the first one."

"Sam, you're a brick!" exclaimed Jack. "Why, we double the output right here; we'll have the greatest machine ever heard of. Won't it make a sensa-

tion?"

"The only thing it lacks," continued Jack, "is a distributor. I always hated to distribute type. Wonder if it couldn't be made to distribute, too."

"Course it can. All we got to do is to reverse the thing. Pick up a line at a time and have a little pusher behind to shove out one letter at a time as the arm comes over the proper box."

"It's a cinch," said Jack.

"There is only one thing more I would like to see before we announce our invention to the world," said Sam, as they were on their way to Mr. Deasey's office the next day, "and that is an automatic justifier on our machine. That would help wonderfully. As it is now, it takes us both to run it. We could make a saving of one-half with an automatic justifier."

"Then what would become of me?" answered

Jack. "I'd be out of a job."

"Not at all, Jack," Sam replied. "We'd make two machines."

"That's right, too. Let's think it over. Come on over to the 'Dizzy' and get a bowl."

"Now," said Jack, after they had emptied several, "I've got an idea—what's the matter with using rubber spaces, instead of metal ones. When your line is short, they will expand and fill it out, and if you want to get in another letter, they'll give and let you do it—what?"

"Jack, you're the greatest inventor in the world," exclaimed Sam enthusiastically; "have one on me. You'll be famous some day. I'll be glad to have it known I worked with you."

"Sam," replied Jack, "you're greater than I am—what? Didn't you invent the distributor. Sure you did. I ain't taking any credit where it isn't due. You and I invented this machine and we'll share the honors."

"And money," said Sam.

"And money," repeated Jack.

Written for THE INLAND PRINTER.

A REVIEW OF ACCURACY FOR PRINTERS.

BY DR. EARL M. PRATT.

WHILE talking with a newspaper writer, I suggested that the mistakes in Chicago cost a million dollars a day, and the newspaper man used it for a head-line, while another writer advised me to use it as my trade-mark. All printers will be able to recall expensive mistakes without much effort.

The daily sources of increased ability are particularly attractive when centered on greater individual accuracy, because errors are common everywhere every day, and cost time, money and harmony.

Thirty years ago I began collecting mistakes when a Girard (Pa.) printer made a merchant advertise "new fall and winter gods." To me the most amusing error was when some printers tried to print a perfect book and the title-page read "Boook."

This week a printer is reprinting free for me because, after I had O K'd a proof, some letters got transposed and were run on three thousand sheets that way. The foreman of that shop tells me that one of his boys had just run five hundred envelopes upside down after he had run fifteen hundred the right way.

For some time I have been more interested in recording examples of forethought than cases of blunders. A printer was told that the paper for a rush job was of a wrong quality, and in a dazed manner the printer walked with his foreman to the stock to think what to do. While fingering the upper sheets

he found by mere chance that the stock was all right, except a half-dozen pieces which had been packed and shipped with it unintentionally. I told the printer that ever after this event he would be more cautious and a better inspector.

One daily source of greater individual accuracy is to review one's work in private time and try to find out how certain errors were made and how they may be prevented in the future. It is human nature to leave for others to do some things we should do ourselves. When we begin to want to be more accurate we will begin to see causes of and the prevention of mistakes. There are many bi-blunders or errors where two or more people are equally to blame. To be accurate we must not only watch ourselves, but also watch other people and things.

Many a time would I have been run over had I left it to the driver, who was looking back. I have taken pains to get to safety, then watch, and know that the driver would have seen me only after the horse and wagon had gone over me.

The girl who billed a customer and added in 4 o'clock was helped by the previous clerk, who wrote that the garment must be ready by 4 o'clock and wrote the time in the dollar column. A customer's penmanship may have caused a firm to send him axlegrease in place of alcohol.

Wherever I speak to groups of employes, on methods, in lecture-room, basement or tower, I find them ready and in earnest. They often give me ideas as good as I can give them. All of us are anxious to know how to become more accurate. No one enjoys making a preventable mistake. By confessing, exchanging and a coöperative study on experiences and solutions we can grow better methods and increase our ability. It was natural for me to make mistakes, but systematic study has reduced them.

A line-a-day note and scrap book combined, if devoted to personal skill, is a most helpful plan. A box may be used in place of a book and into it you throw a written or printed idea every day, or at least a piece of blank paper dated, if the idea is not captured. By reviewing the book or contents of the box you can see its value and improve in resolutions. The mind and hand unwatched are ever ready to play us tricks. The transposition of numbers is very common and occurs not only in thinking and writing but in speaking.

GOOD PRINTERS IN DEMAND.

Notwithstanding the introduction of typesetting machines, there has never been a time when good, all-round, sober, competent printers were in greater demand than at present. Of course, there are many unemployed among the plain compositor, get-drunk-Saturday-night class, but the up-to-date job and book printer, "able to work in any sort of harness" kind, are hard to get and will always remain so. This should act as an inspiration to the ambitious young man and suggest to him the importance of studying his business until he is proficient in all lines. – Dodson's Bulletin.



BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

A natural reaction has made it proper of late to decry the writings of Rudyard Kipling; and all men know it tasks the heart to be honest in the face of what is proper. When Mr. Kipling's new book of verse, "The Five Nations," appeared, it was greeted with columns of quotations, but little opinion. The reason is not difficult.

Any one familiar with the author's poetry could see that the new book is not so even a piece of work as "The Seven Seas"; any one could see the longer poems in the new book do not equal "McAndrews' Hymn" and "The Mary Gloster"; that none of the new dialect pieces—all from Boer war sources—equal "Mandalay" and "Danny Deever" (which appeared previous to "The Seven Seas"); and that the dedication of the new volume does not approach the mighty "Song of the English." So much is clear.

Yet chiefly the reproaches which have been tremblingly cast at the book are complaints that it is not some other thing, rather than criticism of the thing it is.

If those who are so apt to compare will look further they will see that the few real poems in the new book outnumber and overpower the few real poems in the earlier collection. When Mr. Kipling's greatness is upon him there is no need of interpretation. His heavier voice we can not choose but hear.

That he is the master phrasemaker of the time none will question; that he is the one poet who has recognized the changed attitude of the spiritual toward the new and shifting material world, he has almost proven. His poems are geographical—familiar in the ends of the earth, so that no thing is foreign—so is the world becoming. There is no one of equal voice and equal vision, yet we comfortable folk sit safe indoors and denounce him because he will not sing of birds and flowers for their own sake, and purple chivalry that never existed for the sake of our coddled sentimentality.

We forget, too, that no poet of the past, not even Keats, is judged by the entire mass of his writings. So illogically we reckon Mr. Kipling's mortality, weighing him by the things a dozen years will erase utterly, and forgetting that we have no test for words that may scorn the centuries. And if, in one far-seeing flight, we could look down upon the workmen of our time, we might behold a vision worth the wing-labor; Mr. Watson building, conscious and skilful, on the hilltop of Tradition a temple too finely wrought to fall, yet too little for the Muse of To-morrow; Mr. Stephen Phillips recutting old gems with wonderful accents and deliberate beauty; Mr. Swinburne dreaming by a dying fire; and in the valleys a thousand hearth-lights where dwell the industrious Rileys and Carmens, and the households of Maeterlinck and Yeats. These and one other, a strong man, restlessly voyaging, learning the secrets of all men and all trades, and carelessly singing, now from the mountains, now from the sea, and often from places where the roar of the world drowns out his single voice -a strong man - even, sometimes, a Master.

The work in the new book includes much that is familiar to every one; there is no need to make mention of "Recessional," "The White Man's Burden," or "The Islanders." Two others, fine and haunting poems both, may be recalled—

"The Bell Buoy," and "The Feet of the Young Men." It is of the work hitherto unpublished that we wish most to speak.

In the first place, Mr. Kipling has given very little in the way of new forms or rhythms; he has used some of the old ones as worthily as before, some not so well. In matter, too, he has invaded no new fields. The old turn toward allegory, the manner of the Seven Seas Envoy and "The Story of Ung," seems to be even more happy than before. "The Palace" is a finely wrought poem of this kind, and a work perfectly characteristic of the one mood in which the author's charm is of the quiescent sort.

The note of the "New Romance" and "The Three Decker" has been struck again, not unworthily, in "The Second Voyage"; in "White Horses" we find again the swing and vigor of image that comes most often to Mr. Kipling in his songs that are of the sea; and in "The Dirge of Dead Sisters" breathes again the stately sorrow that has come to him so seldom yet has struck so deep. In two poems, "The Broken Men" and "The Old Men," the old, terrible cynicism is loosed, lightly in the one, bitterly and with a sound as harsh as the clang of chains in the other. In "Sussex" and "The Song of Diego Valdez" we find again the full human thrill, wistful in the midst of rejoicing.

Granted that for continuous reading "The Five Nations" does not equal "The Seven Seas," it remains a book of mark. It has power, speaks clearly, forsakes uncertain things, throbs with red blood.

Mechanically, the trade edition published by Doubleday, Page & Co., is a very ill-wrought thing, scandalously printed, with bad presswork, careless proofreading and a shoddy binding. For subscribers to the Outward Bound Edition of Mr. Kipling's complete works, the Scribners are issuing the book in worthier fashion.

* *

In "The Bondage of Ballinger," Mr. Roswell Field has written one of the gentlest men and one of the gentlest stories we have had in many seasons. Altogether it is little more than a character study, this story of the New England journeyman printer and book-lover and his patient Quaker wife, but within its limits it is irresistible.

To describe the book is hardly possible. If you should tell me that such a story could be written, true but never descending to realism, pleasing on every page, carrying a climax which could be probable only in life that is too strange for legitimate artistic uses, and all balanced on so slight a plot, I should have smiled tolerantly, as men do at idolworshipers nowadays, and let the matter pass. But now, the thing having been so accomplished that I have wept in reading it, I am not inclined to be critical.

Men of sterner hearts may say that the game is simple enough; that Thomas Ballinger is merely a figment of a genial style; that the improbability of the finale is the book's damnation, and that it is all done by keeping one's vocabulary among the adjectives that flock with kindly, simple, bookish and patient; which, if it is really the prescription, should be generally recommended.

The outline of the story covers a very slight proportion of its virtues. It narrates how Ballinger grows up, the ne'er-dowell son of a schoolmaster, under the fascination of books; how he fails at all trades until he becomes a printer; how he manages to save a little money from the booksellers, and marries, without her father's consent, Hannah Playfair, a Quaker maiden; how they drift from city to city, subsisting simply, and always struggling without success against the impulse to buy books; finally they come to Chicago, settle in a cottage by the lake shore, with the books and an explosive but faithful servant, and meet Helen Bascom, the daughter of a rich merchant; how Ballinger finds the little girl apt, and makes her the devoted friend of all his bookish joys; and how

at the end she saves him from the impending crown of his misfortunes.

This tale is worked out with the most charming frankness and cheer, and that literary spirit, scorning the tricks of the day, too skilful to accept passage

"In a ram-you-damn-you liner, with a brace of bucking screws,"

- the spirit we are bound to term classical.

While it has not so much humor as Mr. Field's other books, it has the same fascination, and is withal a longer and more serious work. It has been published in very decent form by



From "The Bondage of Ballinger."

The Fleming H. Revell Company, fairly printed, with an imaginary portrait frontispiece, a lettered title-page, and a respectable cover. Yet one can not help wishing it might be put forth in a limited edition to equal those of Mr. Field's former stories published by Mr. Lord, of Evanston. Surely it deserves such honor.

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That the spirit which actuated "The Castle of Twilight" was in the air, is shown by the publication by The Blue Sky Press, Chicago, of a book entitled "Castle, Knight and Troubadour," by Elia W. Peattie. The points of resemblance between the two books are many: the theme—the Sorrow of Women under Chivalry; the use of similar times and places; the employment of the trick of prophetic vision; the relation of the troubadours; the modern delicacy of the women and the unwavering hardness of the men; and at the last the symbol of the dawn.

"Castle, Knight and Troubadour," however, follows its object in a very different way. It walks so far from the realistic as to be at times theatrical—never undramatic. An effort is indeed made, in the descriptions, to present the literal

truth in regard to the surroundings; but for the most part the manner is of the pure romance—always dight in rich colors, always speaking and acting without sign of hesitation, always in pose and never for an instant forgetting the audience. In structure and selection, in the elision of lesser movement, in



Illustration by Harry E. Townsend, from "Castle, Knight and Troubadour." The Blue Sky Press, Chicago.

contrast and consistency of motive, it has a glitter as of footlights.

In this story, incoherent though it may be, the author shows her skill, but not the breadth of sympathy that has marked so much of her work in the past. In trying for power, she comes perilously near the morbid. Yet the tale is a striking one, efficient in its brevity, and keen in the pursuit and merciless in the conquest of its climax. The songs of the troubadours, wherever they bear upon the story, are included, and these present some good versemaking, though not by any means of sustained quality, nor, for the matter of that, of historical form.

The book is published in limited and general edition, and is decorated with a frontispiece, a photogravure from a painting by Harry E. Townsend, which is perfectly in keeping with the story—a portrait of the heroine, in action and character true to the tense and sensitive nature of the author's conception.

* *

A. C. McClurg & Co. have just published the latest novel from the industrious pen of Margaret Horton Potter. This book, "The Castle of Twilight," does itself great wrong—or is its author's victim—in a conscious and utterly discouraging "Foreword." This unnecessary prefix begins "Wistfully," classes the book among the historical novels (where not even the author's word can make it belong) and altogether casts a blight on the story which follows. Happily, the story is strong enough to hold its own.

It has long been recognized that the novel of adventurein-times-past must bring its own reaction; and one of the signs of this change of faith is in books which keep to the externals of the creed but pervert its intention. Thus, "The Castle of Twilight," medieval in color as it is, deals wholly with the reverse of the picture. It follows no heroes to war, preferring to stay at home with the desolate families of heroes; it holds to the losing side of the fight, clinging, if the expression may be admitted, like a flea to the under dog. Its sympathies are with the seamy side of Romance. Somehow, the point of view takes Romance too seriously: In other fields, we are not wont to turn our pictures to the wall, and expect the world to applaud the blank canvas with its grewsome shadows of gallant shows.

The theme of the story is simple enough; it deals with a noble gentleman of Brittany, a gloomy man who is killed in a tourney midway in the tale; with his mother, a proud woman, often humbled but strong in all circumstances; his wife, a wistful, delicate child, never free from the knowledge that her husband can never love her as he loved once before, mysteriously, in his youth; his sister, a recreant nun of great emotional range; his foster-sister, the humanest and most lovable figure in the tale; these, together with a faithful squire and a villainous troubadour, fill the canvas.

The story is of the slowly moving type, realistic in treatment, and occasionally capable of intense, cumulative power, always introspective rather than dramatic. The author dares much in her analyses, and sometimes fails to this extent: she does not always keep out the woman who is distinctly modern, whose feelings are bred of modern customs, and whose intellectual equipment contains too much thought that did not come into the world for centuries after the period of the tale. This, and the humorless gloom that hangs on every page, are the disadvantages of the book.

To balance them, the reader finds stretches of vivid imagination, not evenly sustained, but of uncommon brilliance while



From "The Studio Art Portfolio."

they last. Then, too, the very reversal of the picture gives a tricksy atmosphere of originality. It has the strength of modern method, of skilful if sometimes mechanical balance, and of the fascination that appears in impending tragedy. But, lest the story seem too new, the runaway nun carefully returns, begging and in rags, on the last night of the holiday

feasting; this coincidence, together with the faithfulness of the squire and the melancholy of the jester, prove that the author has not wholly forgotten the good old way of writing stories—or that the old ghosts are not so easily laid as one might think.



From "The Studio Art Portfolio."

The book is well printed, and contains six excellent illustrations in tint by Charlotte Weber; these illustrations, while admirably in tone with the text, and conscientiously drawn, are somewhat overburdened with debt—a misfortune in a time when such debts are so carefully assessed.

* *

It has been a frequent pleasure to commend the publications of *The International Studio*, both the magazine and the special books and collections. The work has always been of the most conscientious character, and the critical judgment of the editors sane and free from prejudice.

The latest production of the *Studio* office, however, falls far below the regular standard. It is called "The Art Portfolio," and consists of an ill-wrought case of thin boards which curl uncomfortably, enclosing a dozen or so prints from the magazine pages, some mounted on cards of various tints, and some set in badly fitting mats. There seems to be no way to identify the subjects or the artists represented, and a number of them are of a grade to occasion no curiosity. The cover is printed in three colors, two of which are quite unnecessary, as well as out of register.

The fact that a large number of the plates used in *The Studio* have been of far greater interest, and certainly of equal rarity, gives rise to the suspicion that the whole idea is a scheme for getting a price for some overrun sheets. Yet the thing contains some pictures of really artistic quality, and from these acquires a certain dignity. All this, save the last, we set down with regret, and the hope that the old standard may not be lost in the next effort of the publishers.

* *

"The Star Fairies," by Edith Ogden Harrison, published by A. C. McClurg & Co., and containing six tales of rather

unequal merit, is charmingly illustrated by Lucy Fitch Perkins. One full-page drawing for each story is all we are offered—aside from several very pleasing headpieces—but these are of a quality that must delight all children.

The stories have the same charm. "The White Palace," typical of the six, treats gently the ambition of a Queen Mother, which by gaining for her lovely daughter all wisdom, loses for her the adulation of her people; delivered at last by love, she lives happily ever after in a country of wondrous beauty and wealth.

The development of these stories discloses many of the secrets of nature; the invention is so delightful that a lack of logical sequence, necessary to all good fairy stories, is hardly missed. One almost forgets, though not quite, the manifest injustice done the courageous young prince who dares everything and finds at last the Lost City of the Sea and the Lady of his Dreams—but is not, according to schedule, able to break the enchantment; no explanation of this is attempted.

A too florid style and endless lists of dazzling splendors vie for attention with the story of how the North Pole became so enclosed in ice and snow, of the origin of the northern lights, the construction of the rainbow, why cats hate water, and why the alligator can not live in the sea—together with



Frontispiece of "The Star Fairles."

other fascinating explanations. In this one matter of tracing the origin of things the author dares comparison with some of Kipling's child-stories; needless to say, to an unfortunate

THE finest typographic art journal issued is THE INLAND PRINTER.—Northwestern Christian Advocate.



While our columns are always open for the discussion of any relevant splect, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PROTEST.

To the Editor: St. Paul, Minn., November 8, 1903.

As a reader of your publication for many years, I wish to enter a protest against the change in the manner of conducting the department for the review of specimens. In my opinion, Mr. Ralph's able work as editor of this department was not only responsible primarily for the success of The Inland PRINTER, but was one of the chief factors in bettering the quality of printing throughout this country in recent years. Mr. Ralph's idea seemed to be to make this a place for the interchange of ideas by the fraternity. Under the new system, only work of ordinary character is shown, and this is reset by your critic for the purpose of illustration. Thus the only work of ability your readers see is that of the editor of the department, and while his ideas may be of the best, it is certain that one man can not exhibit the versatility in designing that would be shown by ten or twelve of the best printers in the country, whose work was seen in The Inland in former times.

The labor required to review so much work is given as the reason for the change, but it is evident that a great deal of reviewing could be done in the time required to reset the jobs which appeared in the current number of your paper; besides, I think you will find that considerable extra work is better than a falling off in the interest taken in this valuable department.

Yours respectfully,

A. S. FOREMAN.

THE EMPLOYER-MEMBER AGAIN.

To the Editor: JAMESTOWN, N. Y., November 3, 1903.

In a recent number of The Inland Printer I took the position that the local typographical unions make a serious mistake in compelling an employing printer "performing the work of a foreman or journeyman" to become a member of the union, providing he conducts a union office. I speak of the local unions doing this because the International "law" says this class of printers must be members of the union, and then says the local unions may do just as they please in the matter.

In this connection a, to me, ridiculous condition of affairs has just come to my notice. Briefly, there is a strike of the union employes of a big manufacturing concern in a certain town. Next, the various local unions make cash contributions to the strikers, some by voting donations from their treasuries and others by making an assessment of a small sum on each member each week. The local typographical union adopted the latter plan.

Any one at all familiar with union methods knows that when a union goes on a strike it makes every effort to win the strike, usually by boycotting the employers—in fact injuring their business, if possible, to such an extent that the employers are willing to make a settlement. It means considerable expense to conduct a campaign against a big corporation, so that much of the money contributed by other unions to the strikers is not used for their personal needs, but rather to keep men on the road "plugging" against the corporation, and in other ways endeavoring to ruin the company's business.

Now, then, the manufacturers referred to doubtless use more printed matter than any other one concern in the town

in question. These same manufacturers are good customers of a printing-house where one of the partners is compelled to be a member of the union (he working at the trade and the office being union) regardless of the fact that union men not financially interested are employed in the office. So that the thing comes down to this: The employer is compelled to contribute to a fund used in an effort to ruin a good customer — in short, he is paying money to injure his own business. Another young man, a stockholder in a printing-house which also gets much trade from the same manufacturers, is also contributing to the same cause.

Will the International Typographical Union "stand for" any such condition as this? Can a person expect a concern's patronage when he contributes money to injure that concern's business? Is it not about as rotten a "deal" as could be figured out?

EDWIN B. DEWEY.

STEREOTYPING WOODCUTS.

To the Editor: London, October 22, 1903.

When reading Mr. Tappan's paper on "Stereotyping" in the current issue of The Inland Printer, it occurred to me that my experiences might be worth relating.

Many years ago I took a berth in a large envelope factory, in which printed envelopes were a specialty, my duty being to perfect and work a printing machine, which had been patented by one of the principals.

I soon found that the machine would not print from type, and stereotypes were got in as required from outside. These were generally uneven and high at the edges, and, as remonstrances were unavailing, I requisitioned for a folio demy stereotype foundry, with a view to making the stereotype myself, and when I say that my business is that of an engineer you will agree that I had a fair amount of self-possession. I found that lessons in stereotyping were not to be had, and I was obliged to fall back on such information as I could get from books. I set to work, and after a good many failures I at last succeeded in making stereotypes which for hardness, sharpness and evenness of surface were far ahead of anything I could get outside, and so my stereotyping was a success. By and by it became necessary to stereotype small woodcuts, such as are printed on the faces or flaps of envelopes, and it never struck me that what might be suitable for type was not necessarily the thing for woodcuts, and, as might have been expected. I had nothing but failures and spoilt woodcuts. After a lot of experimenting I stumbled on a plan whereby I could, by the papier-maché process, get casts from small woodcuts as sharp as any electrotypes in less than thirty minutes. Many of these woodcuts were to work in two, three and four colors, and I never had the least difficulty in getting perfect register.

I have already trespassed on your space, but another time, and if you, sir, will permit me, I may give the modus operandi.

Yours faithfully,

ROBERT SPROULE.

[THE INLAND PRINTER would be glad to publish anything further from Mr. Sproule or others on this subject.— Ed.]

ROUND-BOTTOMED TYPE CASES.

To the Editor: Gt. Barrington, Mass., Oct. 1, 1903.

There is, in the Berkshire Courier office, of this village, a type-case, the duplicate of which I have never seen before, nor have I been able, in over two years' time, to find another person who has seen one like it anywhere else. It is a lower-case body-type or newspaper case, of the same dimensions as the standard case, with the exception that it is about one-fourth inch deeper. The corners are dove-tailed and the bottom, instead of being nailed to the frame of the case, is fitted into a flange flush with the ends and front and back pieces, thus making a bearing surface on the stand slides similar to those in the "New Departure" case. But that which distinguishes

this case from any other is that, instead of the various compartments for type, figures, quads, etc., being made with fixed partitions of thin wood, each compartment is removable, and is made of a solid block of maple, gouged out in such a manner as to make a round-bottomed receptacle, which is of necessity of somewhat less capacity than the compartments in the regular style case. These compartments are closely fitted and are kept in place by a flange which runs around the upper edge of the case, or tray, which it in reality is, and they can only be removed by lifting out one of the middle compartments first.

I have endeavored to learn something of its history, but no one now connected with the office knows anything more about it than that it has been here a long time, and I am curious to know if any reader of The Inland Printer ever

saw such a case as the one above described.

In the course of some correspondence that the writer had with Mr. Charles H. Cochrane, of New York, several years ago, Mr. Cochrane made the statement that if any one should invent a case with round-bottomed compartments he would make a fortune with such invention. I do not know whether the person who made this case had in mind the acquiring of that fortune, but it is a curiosity, and I shall continue my endeavors to learn its history. JOHN R. BERTSCH.

[Type cases of the description spoken of by our correspondent were on the market ten or fifteen years ago, and will be remembered by many printers in the West especially. The Chicago Tribune had a number placed in its composing-room, but they were later discarded, perhaps because of their limited capacity.— Ep.1

PRINTING THE PROCEEDINGS OF CONGRESS.

The composition upon the Congressional Record begins at 7 P.M. each day Congress is in session, and the proceedings of the day before are issued from the printing-office in time for a six o'clock mail delivery the following morning. The Record varies from an issue of four pages to, perhaps, one hundred and fifty pages; but no matter what its size or character, it must be printed and ready for distribution within the hours named. The copy comes in a most irregular way, and the Record is printed upon a special press built for that purpose. Thirty-two pages can be locked on the rotary frame of this press, which has a feeding capacity of sixty thousand sheets an hour, and four hours after the first sheets come from the presses fifteen thousand copies of the Record will have been bound and made, this being the size of the regular edition.

Every moment during the night the foreman of the composing-room must be prepared for any emergency which can possibly arise. If there happens to be a night session, and about ten o'clock a Congressman addresses the House, and in the course of his speech introduces some Government report which he requests shall be included in the Congressional Record, this report is just as much part of the proceedings as the speech itself, and it may run anywhere from a thousand to fifty or sixty thousand words. Perhaps after this has all been put into type on a rush order, the member of Congress may request that his remarks be held for revision, or he may conclude to leave out part of the matter put in type. This is true not of one Congressman only in a day or night, but a dozen Congressmen might adopt the same course. In the reports of the proceedings of the first eighteen Congresses each one fell within a limit of two million words. The proceedings of the last Congress, which are comprised within the seventeen thousand pages of the Record printed during that period, make many volumes, and each volume contains as much or more than the record of an entire session of earlier days .- From "The Nation's Print Shop and Its Methods," by J. D. Whelpley, in the American Monthly Review of Reviews for November.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Resistration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

Drawing for Reproduction.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50. Photoengraving.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

with numerous diagrams, and provided with a copious index. \$3.

Lessons on Decorative Design.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

Theory and Practice of Design.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

Drawing for Printers.—By Ernest Knaufft, editor of The Art Student and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200

Photofrichromatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams.

loth, \$\frac{\pi}{s}\$.

Prior's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving, he scale shows at a glance any desired proportion of reduction or largement, as well as the number of square inches in the proposed cut. consists of a transparent scale, 8 by 12 inches (divided into quarterch squares by horizontal and perpendicular lines), to which is attached pivoted diagonal rule for accurately determining proportions. A very seful article for all making or using process cuts. \$2.

REVERSING NEGATIVES .- Doctor Miethe does not use prisms to get reversed negatives, for several reasons, but uses a mirror instead. The new Kahlbaum metal mirror he recommends for its permanency. He has had one of those mirrors in use for two years and finds it in as good condition as when he first got it, though it is frequently cleaned, by using a bit of soft leather moistened with alcohol. Greater care is required, he says, in the cleaning of modern lenses which contain soft baryta crown glasses. These should be rubbed only with a soft linen rag, breathing on the lens when necessary and gently rubbing it.

TEACHING ENGRAVING TO CONVICTS.—Prisoner No. 2656, of Anamosa (Iowa) penitentiary, takes exception to the paragraph in this department urging that federal and State laws should forbid the teaching of photoengraving to convicts. This prisoner holds that good citizens are developed in convicts by virtue of their prison schooling, and adds that the demand for photoengravers will eventually be partially supplied from prison schools. The editor of this department favors teaching prisoners anything that will make them good citizens, and it is for that reason that he wants to save them

from the temptation, even, of being possible counterfeiters, by keeping a knowledge of reproductive processes from them.

PHOTOENGRAVERS VERSUS ELECTROTYPERS .- This department has received a long and bitter complaint about the shallowness of the half-tone plates that are being turned out by photoengravers of the present time, with a request that we denounce it. The communication was not signed, but we will break a rule to notice it briefly. In the first place, the editor of this department is a firm believer that an electrotype can never equal in printing quality the original plate, all the electrotypers in the world to the contrary notwithstanding. To have the best printing plates, where duplicates are wanted of the same subject, all should be photoengraved. Of course, you will understand this department is run by an engraver for engravers. Still I will admit that sufficient consideration is not given to the electrotyper by the engraver. Where engraving and electrotyping are done under the same management, it is noticeable that etching is carried deeper, though often at a loss of

cyanin with a combination of dyes, erythrosin uranin. Doctor Miethe, I think it was, found that ethyl red still further increased the sensitiveness of gelatin dry plates to red, and now Dr. E. Konig obtains a dye which he calls orthochrome T, and which proves to be, as a sensitizer, four times more rapid than ethyl red and five times the speed of erythrosin uranin. This new dye is made by Meister, Lucius & Bruning, Hoechston-Main, and is already on sale in this country at about 25 cents a grain. As it is used in a highly diluted form, the price is not high, though when it comes to be in demand it will become much cheaper.

Photographing on Wood.— From far-off Australia, "Subscriber" wants to know how we photograph on wood "in the States"? Answer.— There are several methods in use, but all of them strive for two objects. First, to get just as slight a film on the surface of the block as possible, one that will not chip off and that will offer as slight an obstruction to the graver as possible, and secondly to prevent moisture soak-



Photo by R. R. Sallows, Goderich, Ont.

THE GATHERING STORM.

"color" in the printed result. The cutting of prices is the chief cause of the shallow etching. It is the duty of the engraver, however, to get his plates always as deep as possible.

ENAMEL FOR ETCHING DIES .- G. W. Fraser, Jackson, Mississippi, writes: "I wish to ask that you please give me the formula for an enamel that will hold for etching dies for embossing, i. e., when a printed negative is used. I have tried the fish glue formulæ, but have trouble making them hold for etching deep enough." Answer .- There is no formula for an enamel that will hold while a die is being etched sufficiently deep. The difficulty is that as soon as the surface of the metal is etched away to a depth below the enamel it begins to undercut, or eat away the metal under the edges of the enamel protection and soon softens and loosens the whole covering of enamel. The best way to prevent this is to cover the enamel after the first etching with a coating of greasing ink by means of a hard roller or an engraver's dabber. Dust over the ink powdered dragon's-blood, brushing it four ways as in other deep etching. Repeat the powdering and brushing four ways at intervals during the etching until the die is deep enough.

MAKING PHOTOGRAPHIC PLATES SENSITIVE TO RED.—Gradually the chemist is helping the photographer toward perfection in three-color photography. One of the stumbling-blocks was to get a photographic plate sensitive to the red rays, there being little trouble in finding plates sensitive to green and blue. It was found that bathing a gelatin dry plate in a weak dye of cyanin made the plate red-sensitive. Huble improved on

ing into the surface of the wood. The sides of the wood block are first rubbed over with heated wax, and the surface of the block rubbed with india-rubber solution. Three solutions are kept ready for use: a solution of gelatin sixteen grains to the ounce, nitrate of silver solution eighty grains to the ounce, and a citric acid solution of forty grains to the ounce. The white of an egg is beaten to a froth and left standing over night. Now take:

White	of	egg				*						 					I	dram
Gelatin	so	lution										 					1/4	dram
Best zi	nc	white.				. ,					 				 		1/8	ounce
		1.1															-	

Rub these up to a paste with a glass mortar and pestle and then, while still rubbing up, drop into the paste thirty minims of the citric acid solution, and lastly eighty minims of the nitrate of silver solution. Paint this solution on the surface of the wood block and place in a dark and warm place to dry quickly. Print under a negative by timing with a watch, and tone or only fix as you would a plain paper print. Many simply fix and wash off the hypo, drying the moisture of the block with a soft piece of chamois skin.

HOLDER FOR HALF-TONE SCREEN AND PLATE.—In Europe it is customary, in half-tone negative making, to have the half-tone screen attached to the camera. The plateholder carries only the sensitive plate. When the plateholder containing the sensitive plate is placed in the camera, the slide is withdrawn, and by simply turning a knob or moving a lever,

according to a scale on the outside of the camera, the halftone screen is brought into proper distance from the sensitive plate. Advantages of this plan are that it is unnecessary to carry the heavy half-tone screen back from camera to darkroom; the screen is not liable to be stained with silver, and there is much economy in the fact that the wear is entirely on the cheap plateholder. Mr. William Gamble, of *Process Work*, London, says of our American screen and plateholder: "It is as flimsy a piece of camera woodwork as could be imagined, and would not be tolerated in this country." Most of us will agree with him, so here is an opportunity for an inventor to supply us with a simple and less expensive plateholder than the ones we are now compelled to use.

Focusing Three-color Negatives .- Dr. Adolf Miethe has this to say in Zeitschrift für Reproduktionstechnik as to the proper method of focusing for three-color negatives. The translation is by the Process Photogram: "The greatest difficulties in the use of modern lenses are the matter of color correction, but a great improvement in this respect has been made in the shape of the various apochromatic lenses. I have pointed out before that the difference in focus which occurs in tricolor work with non-apochromatic lenses becomes much more serious when focusing is done without a filter or with an undesirable filter. In the case of the ordinary achromatic lenses, it is generally better to focus with the green filter in position; the red and the blue images will then be the sharpest. In the case of apochromats, this precaution is not necessary, but for other reasons it is advisable to photograph with the green filter in place. Most eyes, especially those of older operators, can focus the green image better than the red. They can better "accommodate" to the latter - a phenomenon dependent upon the achromasy of the eye. Moreover, any traces of chromatism are best compensated in this way, and sharp negatives obtained even with lenses of great focal length.

OPPORTUNITIES FOR ARTISTS IN NEW YORK .- Applications are frequently received for advice as to the field in New York for newspaper artists. One at hand is from an artist in Seattle and another comes from a cartoonist in Ohio. New York seems to be the Mecca to which they all at some time or another want to turn, notwithstanding the fact that New York offers the poorest opportunity for the untalented artist and but a limited field for the skilful one. Besides the excessive use of the camera's product in the shape of half-tones, one of the causes that led to this was the advent of Mr. William R. Hearst into the ownership of the Morning Journal. At that time he set to work to hire all the best artists from the other papers. Besides these, artists from all over the country flocked to him until he actually had one hundred artists employed. After the places of all these artists were filled on the papers they left, a wave of economy struck the Morning Journal office, and artists from that paper began to walk the streets searching for work. The most unfortunate feature about it is, Mr. Hearst has no appreciation of good newspaper drawing, and he is cultivating in the public, through the papers he owns, bad taste in cartoons and newspaper illustration, which can not but be ruinous on the future of newspaper art. So my advice is to stay away from New York, for the prospects for artists are at the present time hopeless.

"SWEATING" OF THE SCREEN.—L. de G., Montreal, asks: "Can you not help me out of a great difficulty I so much have these times. It is the cause of many negatives lost. I refer to a moisture that comes over the screen plate after it is placed in the camera. It is worse in the morning, and comes and goes. I can not find the cause. That it is from the cold I know, but how to prevent it is the question that I pray you would answer." Answer.—If you had been a close reader of this department you would have noticed many remedies for a sweating screen within the last few years. There is no ques-

tion but it is one of the most aggravating troubles that a processworker has in the spring and fall of the year. It comes from faulty heating of the dark and light rooms and occurs most frequently where the cameras are under a skylight. The darkroom is usually warmer than the room where the cameras are, so that when the plateholder containing a wet plate and screen is brought out of a warm darkroom and placed in a cold camera and the slide drawn, the cold air of the camera chills the side of the screen toward the lens, and causes the moisture that is evaporating from the wet plate to deposit in a sweat on the side of the screen toward the wet plate. Even temperature of the dark and light rooms obviates the trouble; but where that can not be done it has been recommended to keep hot-water bottles in the camera and keep it closed with the ground glass when not in use. Polishing the screen with a drop of glycerin is a help at times. The best remedy was suggested in this department by James W. Davidson, of Montreal, in a preparation called "La Cristaline," which is made in Paris and used to prevent eyeglasses or spectacles from sweating when passing from a warm room out of doors. It is used as the drop of glycerin is. First rub a small quantity all over the screen and then polish it off until none appears to remain.

THE LARGEST BIBLE PUBLISHING HOUSE.

The Oxford University Press, at Oxford, England, is the greatest Bible publishing establishment in the world, the output averaging upward of a million copies a year, and there are seventy-one Oxford editions of the Bible. In England the copyright of the Bible is held by the Crown, and the Universities of Oxford and Cambridge have the privilege of publishing them by charter, and the King's printer by license.

The Oxford Press does its own papermaking, inkmaking, typefounding, electrotyping, stereotyping, letterpress, lithographic work, and bookbinding, and its thousands of employes are efficient and reliable.

The Oxford Press has the secret of the manufacture of India paper, and it is known to only three people. In 1841 an Oxford graduate is said to have returned from the East with enough of this paper to print twenty-four copies of the smallest Bible then in existence, but it was not until 1875 that the secret of the manufacture of similar paper was learned, Henry Frowde having instituted experiments the year before, when he became manager of the London business of the firm.

The first book published by the Oxford Press was in the fifteenth century. In Henry VIII's reign the press was suppressed by Wolsey, but was reëstablished during the reign of Elizabeth. At first the printing was done in hired premises, then in the famous St. Mary's Church, and from 1669 to 1713 in the Sheldonian theater. From that year to 1830 the establishment was known as the Clarendon Press, in honor of the Earl of Clarendon, who presented the university with the copyright of his work, "The History of the Rebellion," the profits of the sale of the work being applied toward the erection of the new building. The present building, erected in 1830, is in appearance more like a college than a printing-house.

It is a rare thing to find a printer's error in an Oxford Bible. To the first person pointing out an error a guinea is paid, and, notwithstanding the immense output of the seventy-one editions, the bill for payment to discoverers of errors does not amount to five guineas a year on the average. A Toronto man was among those who thus won an Oxford guinea a few years ago. Yearly the skins of over one hundred thousand animals are used to cover Oxford Bibles. To letter the backs of the volumes four hundred thousand sheets of gold are used annually. The finished books are stored in the great wholesale warehouse in London, known as Amen Corner, and from there distributed to all parts of the world.—Mail and Empire, Toronto, Canada.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS .- Printed on heavy ledger paper. 15 cents

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to opere and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the oper adjustment and care of the Linotype, fully illustrated. No operor or machinist should be without this valuable book. 50 cents, post-

Correct Keyboard Fingering.— By John S. Thompson. A pamphlet of pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINGTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

mation as to manipulation. 25 cents, postpaid.

The Mechanism of the Linotype.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in The Inland Printer. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

DON'T FORGET

That the inside flange of the clutch pulley must be kept

That if machine slows up while casting or ejecting there is probably oil on the inner surface of the clutch pulley.

That if the assembling mechanism slows up at the same time it is the driving belt that is slipping.

That there should be one-thirty-second of an inch space between the forked lever and the collar on the driving shaft when the clutch is in action.

That this adjustment is made by the nuts on the end of the shaft on the old-style machines - by the screw between the vertical stop levers on the new style.

That when friction clutch leathers wear they must be

That if machine stops with a jerk it is because pulleys are dry on the shaft or the clutch leathers or the surface they grip are sticky.

THE Dutch Monoline Company has shut up its factory with a loss of \$50,000.

In Germany and the surrounding territory there are seven hundred and fifty Linotypes, six hundred Typographs and one hundred Monolines in use.

THE large printing plant of the Avil Printing Company, 3947 Market street, West Philadelphia, Pennsylvania, was

destroyed by fire the night of November 1. Three Thorne machines, four Linotypes, six Monolines were included in the property loss, which is estimated at \$200,000.

THE Brown Barotype Company has been incorporated under the laws of Minnesota to manufacture a new slugcasting machine. The incorporators are F. W. Fink, president; Fred H. Wendell, Douglas Fiske, Herbert E. Brown, and B. H. Langdon. An experimental machine is being built in Chicago.

AN AMERICAN LINOTYPIST VISITS ENGLAND .- William H. Stubbs, who has a record of over twelve thousand ems per hour for more than five consecutive hours, recently returned from a visit to his native town in England and writes THE INLAND PRINTER as follows: "To my great disappointment I found it quite difficult to gain admittance to composingrooms in England, so I almost entirely abandoned the idea. I did, however, visit the Liverpool Post and observed what I could in the short space of time spent there. There is some difference in the English machine as compared with the American, the English Linotype seemingly not running so smoothly and at such a high rate of speed as the American. On asking the foreman if there was a stint imposed on the operators he said that a man who could set one hundred and twenty lines an hour was eligible for a position. I told of some of the performances on the machine in the States, but all were inclined to be skeptical. What I consider the greatest drawback in speed to the Britisher is the fact that he has started



WM. H. STUBBS. Champion Linotypist of Baltimore.

wrongly in his finger movements; that instead of having the side finger running down from the spacebar, there is an attachment at the side something like the spacekey of a typewriter. This, it seems to me, is a considerable handicap, because every time the operator wishes to touch the spacebar, which he does with his thumb, he is compelled to displace his four fingers from the keyboard, while we on this side who use the side finger, play the spacer without in any way throwing out of play the fingers of the left hand. I called at the office of the Linotype and Machinery Company, Limited, London, and was received very cordially by Mr. W. H. Locke, the manager. In conversation with one of the gentlemen, who is considered an expert, he seemed to think it impossible to run a machine at eight or nine lines a minute, as is done in some instances in the States, being of the opinion that the metal would not have time to cool off. I explained to him that a good newspaper machinist in the States had little difficulty with the metal at these high speeds, but, of course, they could not be maintained on book matter, where the size of the body of the slug varies in thickness. I tried the machine operated by this gentleman, but owing to the position of the spacer, the stiffness of the keys and the slowness of the keyboard, technical points which our English cousins as yet seem not to have mastered, I could do nothing with it. The wage scale for operators in Liverpool is £2 128 6d a week, which would be equal to about \$13 in our money; but the purchasing value of the English money is greater, the necessaries of life being cheaper. In London, both piece and time scales exist, and the fast operator can make \$20 or more a week. The hours of work are about the same as ours."

In order to get late news items in type, and report baseball and other news in advance of his contemporaries, Mr. John C. Chapple, of the *Daily Press*, Ashland, Wisconsin, has a telephone line run to the operator on his Simplex machine. With a reporter at baseball and football games who telephones his report as the play proceeds, the operator on the Simplex puts

it in type as fast as received and the paper containing the result is on the street a few minutes after the end of the game. The accompanying picture shows the operator in the office of the *Press* receiving "copy" by telephone.

The Dow Composing Machine Company has in course of construction fifty distributing machines, which will be placed on the market as soon as completed. The Dow composing machine is to be shipped to England and exhibited there. The distributing machines distribute any type which has been properly nicked, whether hand or machine set.

The Unitype Company, manufacturers of the Simplex One-man Typesetter, has moved its factory from Manchester, Connecticut, to Brooklyn, New York, where larger quarters are available. The factories which it has been operating in New Bedford, Massachusetts, and New York city, will also be concentrated at the new quarters, which are located at 148-156 Sands street, Brooklyn.

In its annual statement for the year ending September 30, the Mergenthaler

Linotype Company shows the largest earnings in its history. The net profits were \$2,323,633 as against \$1,892,918 in 1902, and \$2,083,033 in 1901. The surplus of \$823,633 this year compares with \$542,918 last year. There were shipped during the year 816 machines, an increase of 153 over the preceding year.

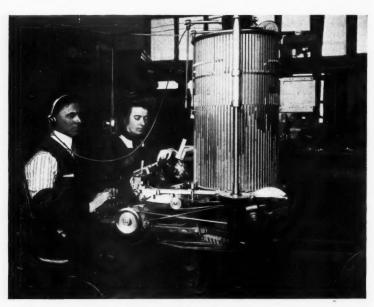
Charles Sears, inventor of the Sears Direct Printer, furnishes The Inland Printer with additional details regarding his system of justification. It appears that copy is first prepared on a typewriter equipped with Mr. Sears' differential feed arrangement, and then when the copy is placed between the two lines which define the width of the column, as the matter is composed the operator is apprised of the necessity of reducing or enlarging the spaces between the words to make the lines uniform in length.

Sixteen Linotypes have been installed in the Government Printing-office at Melbourne, Australia. The plant includes eleven standard double-letter duplex machines, and five pica double-letter quadruplex machines, and all were shipped from the Linotype factory at Broadheath, near Manchester, England. The duplex machine made by the English manufacturers casts a thirty-em line, while the quadruplex casts a forty-two-em line. The value of the order, including extras, was \$70,000. The whole equipment reached Melbourne within eight weeks from receipt of the order in London.

At the half-yearly meeting of the Nottingham (England) Typographical Society, the following resolution was

unanimously passed: "That the development and consequent increased pressure of news work which has taken place in recent years entitled news hands of all sections to an increase on the wages settlement of 1897." The present rate of pay for news hands in Nottingham is as follows: Morning news, Linotype operators (44 hours), \$10.75; compositors (52 hours), \$9.50. Evening news Linotype operators (48 hours), \$9.90; compositors (54 hours), \$8.75.

DEFECTIVE LETTERS IN SLUGS.—W. A. B., Coffeyville, Kansas, writes: "We are bothered some by defective letters in slugs used on the job presses. Sometimes these are in the middle, but more often on the ends of the lines, especially the right-hand end. The end letters print better in the enclosed pamphlet than in any we have set yet, but we have printed some pages where nearly every end letter at the right would



RECEIVING COPY BY TELEPHONE.

be indistinct, as though something had battered it. Thought perhaps the end hole in mouthpiece was plugged up and so I cleaned it out. This helped some, but we are not entirely rid of the trouble yet." Answer .- The trouble is probably due to poor metal, which chokes the holes in the mouthpiece. It may be necessary to remove the mouthpiece and clear the throat of pot, but this should not be done unless it can not be kept clear by running a wire through the holes. Heat the mouthpiece before attempting to remove it, and if no potmouth extractor is at hand, drive with a heavy piece of brass against the end of the mouthpiece nearest the governor. This will loosen the mouthpiece so that the wedgepiece which holds it can be drawn out, and then the mouthpiece will be When replacing, put the wedge or gib in place and drive mouthpiece into position from opposite end, being careful not to break lips of crucible. A little red lead mixed with boiled linseed oil should be spread on edges of mouthpiece before replacing, to prevent leaks. If the metal is dirty it should be melted in a large furnace and cleaned with a flux provided for that purpose by the Linotype company. If poor in quality it can be brought back to standard by the addition of temper metal sold by metal dealers. Ship a sample pig to them and they will give directions as to quantity needed.

ALIGNMENT AND SHEARING.—"Trojan," an Eastern correspondent, asks information on the following points: "I am working on one of the square-base Linotypes of about the first lot of Mergenthalers introduced in our city. For a long

time my machine has been turning out lines, the letters on one end of which appear to line up irregularly (see clippings enclosed). It seems to occur mostly on the right-hand end of slugs. I can not find that the ears of matrices are chewed off. Also some letters on the same end of line come out with a slice off the top of letters or figures. Will you kindly give a constant subscriber to your most valuable magazine the causes of such things through your "Notes and Queries on

two without putting on the dead plate, at same time pressing with the thumb against the frame which supports pulley G as shown. Then put on the dead plate and the guide plate. When a belt has become stretched and loose from use, let it pass under pulley B, as shown in No. 2. When it has stretched still longer, let it pass under pulley D and over pulleys B and C as shown in No. 3. Take off the idlers, separator, dead plate and retaining hook, and clean them with











V. H. Beeman.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

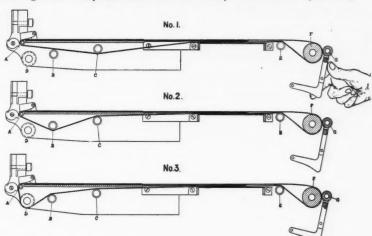
Machine Composition?" Answer.— To trace the cause of poor alignment of letters in Linotype slugs, it must be borne in mind that alignment is made by the first elevator cam forcing the elevator upward just before the cast occurs, the inside lower ears of the matrices at that time being in the groove in the mold and being drawn up against the upper edge of that groove. The excess pressure of the cam is taken up by the spring in the barrel or connecting link between lever and first elevator. The mold disk comes forward against the matrices to place the ears in the groove preliminary to the elevator rising to make alignment, but must not come forward so tightly as to bind the matrix line and prevent it rising. The

pressure of the mold disk is regulated by the eccentric pin in the roller connecting the mold slide to the cam. If cam is worn, spring broken, or disk locking too tightly, alignment can not take place. In this instance, however, it is apparent that the mold-disk bushings or locking pins are so badly worn that the disk is not held rigidly while elevator rises to make alignment, and this state of affairs also causes the top of letters in slugs to be occasionally trimmed off by the knives. The old square-base machines have no brake on mold-turning shaft to prevent overthrow of the disk when stopping, and so, when the square block which rests on the mold-turning cam becomes worn, the disk will wabble when coming forward on the locking pins and wear both pins and bushings. Renew mold-disk bushings and locking pins and make a brake for mold-turning shaft by fastening a piece of spring brass or steel to frame of machine

with one end passing over and behind mold-turning shaft. CARRYING BELTS OF SIMPLEX MACHINE. - Operators of Simplex machines have trouble occasionally with the carrying

belts of their machines. In order to get the best results, three or four belts should be kept on hand and used alternately. At the end of a day's run the belt should be taken off and hung in a dry place. The belts should be thoroughly dry before using. No. 1 shows the correct way of putting on a new belt. Pass the belt around pulley A in the packer; under pulley C; through the space over the gear; over pulley E, and around pulley F. As new belts are stiff, they run a little hard when first put on. It is well to run them a minute or

benzine. If the carrying disk is running hard, flush it out with benzine at this time, as then there is no danger of the benzine running in on the carrying belt. Wipe clean the packer and belt-driving mechanism. The carrying disk should be lubricated with graphite, but used sparingly. Blow it in with a small powder bellows while the machine is running. Then dampen a rag with benzine and wipe the disk perfectly clean. If the graphite is allowed to remain on the disk the letters will slip back and cause transpositions. When the disk is clean, moisten a finger and rub it on a piece of ordinary laundry soap, and hold it on the disk as it revolves. The soap will make the disk "tacky" and assist in preventing



transpositions. Do not use too much soap, as this would cause the letters to turn.

LEAD POISONING .- The fumes given off from the metalpots of typecasting and typesetting machines cause many to suffer from chronic stomach troubles and other illnesses incidental to a system disordered by poisoning. Such illness is ascribed to the action of lead on the system. Painters are attacked by painters' colic, which is set up by using white lead paint and the odors that are given off therefrom; but, speaking from a chemical point of view, the poisoning referred to which is ascribed to lead is not due to lead at all, but to antimony. When lead is melted, any fumes given off are

arrested by the air and, combining with the oxygen in the air, become converted into litharge, a monoxide of lead (i. e., the yellow film or dross that forms on the metallic lead), consequently no lead fumes escape into the air at all. In making Linotype metal, stereotype metal, etc., lead is not alone used, but the metal is an alloy of lead, tin and antimony; or lead and antimony alone. Tin is not a volatile metal, but antimony is; that is, when heated to a certain temperature the molten metal becomes vaporized and disappears into the air, and thereby poisonous fumes are given off from the casting of such alloy. Antimony is a slow poison, much more deadly than lead, and if doctors were to treat the patient for antimony instead of lead poisoning they would be nearer the mark. The symptoms of poisoning by antimony are: Metallic taste, vomiting, choking sensation, pains in the stomach, purging, thirst, cramp, cold sweats, head congestion, faintness, pulse and breathing weak, and finally general collapse of the system. The immediate treatment for such poisoning is to swallow a draft of tannic or gallic acid, tea or coffee, and as stimulants in severe states of collapse, hypodermic injections of morphia. Alloy for stereotyping metal consists of 88 per cent of lead and 12 per cent of antimony. A metal for plaster process consists of 82 per cent of lead and 18 per cent antimony, while the alloy for electrotype backing metal consists of 4 per cent tin, 91 per cent lead, 5 per cent antimony. Common type metal consists of 9 parts lead to 1 of antimony. For large and soft type the alloy consists of 7 lead to I of antimony; for large type, 6 of lead to 1 of antimony; for middle type, 5 of lead to I of antimony; for small type, 4 of lead to I of antimony, and for the smallest type, 3 of lead to 1 of antimony. With one exception it will be seen that in all the above alloys antimony is an essential ingredient; but from the fact that a German has invented a type metal in which there is no antimony present, there appears no reason why antimony should be used, unless, of course, it be the demon of cheapness that dictates the use of such a poisonous metal. The new alloy referred to consists of 93 parts zinc, 3 parts lead, 3 parts tin, and 2 parts copper. In this formula none of the metals except the zinc volatilize, but zinc fumes are not so poisonous as those of antimony, and, moreover, zinc vapor does not float in the air as a metal, but combines with oxygen of the air, becoming converted to oxide of zinc (i. e., zinc-white), which although a poisonous substance if taken internally, is not poisonous if it adheres to the flesh; in fact, it forms the chief ingredient of many unctions or ointments prepared by the pharmaceutical chemist. In brass foundries it is usual to prevent the volatilization (and consequent loss) of the zinc by adding it last to the molten copper in the melting-pot, and as a further precaution to prevent the escape of volatile fumes, it is usual to put some grease on the molten metal, which, by floating on its surface, prevents the zinc being vaporized. In Linotype plants the fumes from metal and gas used in heating the metal-pots may be conducted away by placing pipes with large hoods over the pots or merely over the fume duct on metal pots. The hood should be six inches by three inches in diameter and a three-inch pipe used to conduct the fumes from the room. The hood can be rigidly fastened to the machine from above the pot and placed so that the movement of the pot does not interfere with the hood.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Spaceband.— P. F. Jones, Atlanta, Georgia. No. 734,879.

Type-distributing Device.—Fernando Winkler, Offenbachon-the-Main, Germany. No. 738,269.

Justifying Mechanism.— F. B. Converse, Jr., Cleveland, Ohio, assignor to the Converse Manufacturing Company, Cleveland, Ohio. No. 738,741.

Linotype Mold Support.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city, No. 739,996.



Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

cloth; 150 pages. \$1.50.

Stereotyping.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

STEREOTYPING.

BY HARRY D. TAPPAN.

The illustration of the circular stereotype plate shown in the November number of THE INLAND PRINTER is, to the best of my knowledge, the only instance of a stereotype plate being made in that form for practical use. Some time ago I saw an electrotype which had been made in the form of a circle, but I understand it never got beyond the experimental stage. It is evident that the idea of making a plate in the shape of a circle or ring for printing purposes has presented itself to at least one other person, and I must say that the idea is more practical than it may seem at first thought. The people who are interested in matters of this kind may imagine that there are unnecessary complications in making plates of this description. In this particular instance it was essential that a plate of that shape be made in order to attain the end in view, and, as papiermaché stereotyping was about the only platemaking process permitting feats of this kind at a normal cost, we proceeded to experiment on these lines - with satisfactory results, as readers have seen. No doubt a person looking at the illustration would think some of the holes and irregular lines unnecessary, but such is not the case. One part is just as important as the other to make it complete. While the origin of this plate dates back some few years, this has been the first available opportunity of publishing an account of it. We believe we are safe in saying that plates of this description are not an everyday occurrence, and this account will be of interest to those interested in stereotyping.

The illustration is the exact size of the original. While it may seem somewhat small, the difficulty of perfecting a casting-box for making these plates was not minimized in the least; in fact the same idea could be carried out in making a larger plate with less difficulty. The mechanical ideas and ability that are required to design a casting-box to produce a circular stereotype plate are deserving of a great deal of credit, especially when it is so constructed as to allow the plates to be

Panel suggestions for advertising or business cards.

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Composed in the Inland Printer Technical School It is thy duty to be a friend to mankind, as it is thy interest that man should be friendly to thee.

As the rose breatheth sweetness from its own nature, so the heart of a benevolent man produceth good works

Suggestions for panel headings

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If thou obtainest it not by this, and know, though thou hast It not, thou hast the greater let thine own benevolence Wouldst thou enjoy the good will of all men, no other means could pleasure of having be universal. give It thee; merited it.

INDIANS OF THE SOUTHWEST

Ву

GEO. A. DORSEY, Ph.D.



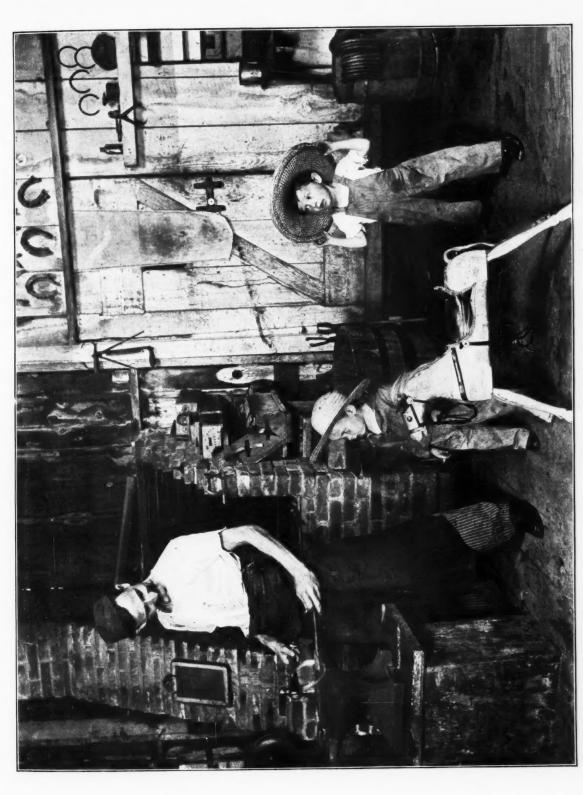
Passenger Department

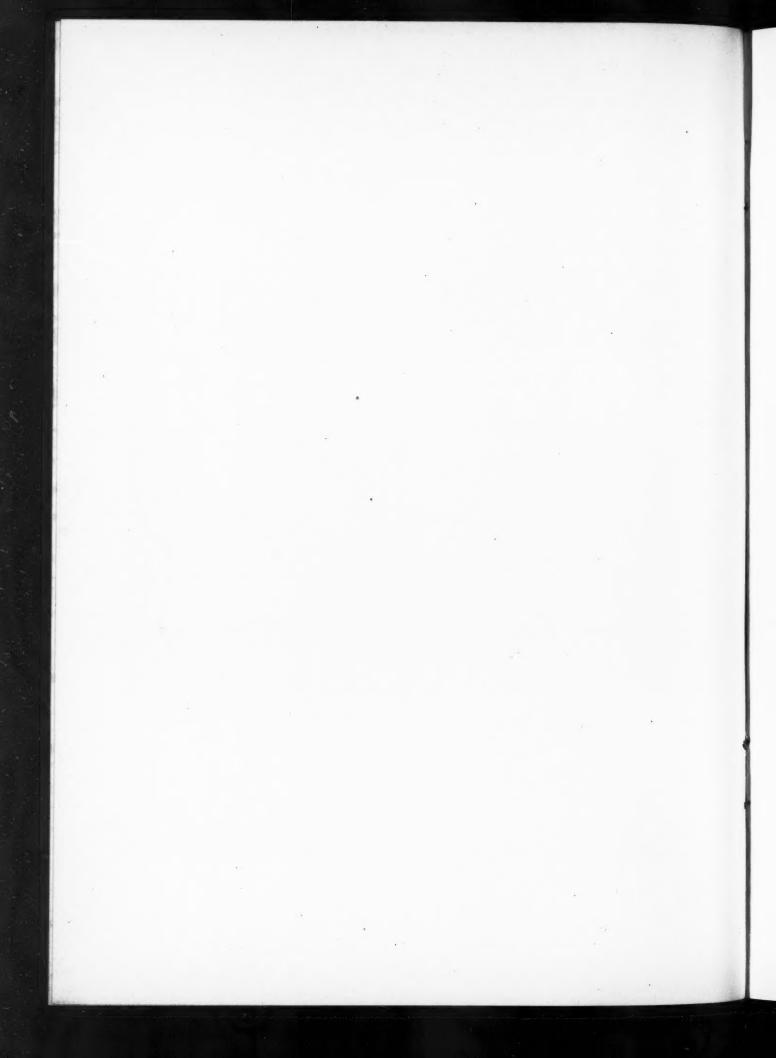
Atchison, Topeka & Santa Fe Railway System

Fifteenth Thousand

1905

BEWARE of irresolution in the intent of thy actions; beware of instability in the execution: so shalt thou triumph over two great failings in thy nature





made about as rapidly as an ordinary flat or curved plate, which it does in this case.

When a stereotype plate of this description is required, it is essential that all conservative ideas regarding stereotyping be dispensed with, as the supposed impossible can very often be made possible by simply allowing yourself to take a broader view of the situation. Indeed, it is not expedient to declare something impossible until it has had a thorough and fair trial, and even then a good motto is: "If at first you don't succeed, try, try again."

In my first experiments I believed that it would be possible to make a successful cast by pouring the metal with a ladle in the ordinary manner, and while I accomplished fairly good

idea of a pump for making newspaper stereotype plates that I have seen; in fact, it has been so successful I understand some of the other newspapers are about to adopt the same method. I also have heard of a concern that expects to introduce a pump for making newspaper plates, and from the description given I imagine it will be a success. No doubt the ladle, in the near future, will be a thing of the past, but regrets will be few, as handling a large ladle full of molten metal is one of the most laborious and dangerous parts of stereotyping.

A COMMUNICATION received from Mexico reads as follows: "Having seen your article and kind offer of information on



Photo by R. R. Sallows, Goderich, Ont

A FALL IN MILLINERY AND A RISE IN LINGERIE.

results, further experiments taught me that by constructing a very simple pump to force the metal through the indirect course it is necessary for it to flow in reaching the matrix, the time and labor would be reduced considerably and the results would be more satisfactory; in fact, the method of pumping metal for making stereotype plates is fast becoming universal. The Autoplate, a machine for automatically casting and finishing newspaper stereotype plates, pumps the metal. While it is supposed a majority of the readers of The Inland Printer have either seen or heard about this machine for stereotyping, there may be a few who are not in a position to keep in touch with new methods of stereotyping that are continually being placed on the market, so this reference may not be out of place.

One of Philadelphia's largest newspapers deemed that it would be feasible to pump the metal instead of pouring it, and they constructed a pump to work with a commercial stereotype casting-box, which is, in my mind, the most practical

stereotyping in the August number of The Inland Printer, and as yet not having received the last two numbers, I beg that you will do me the favor to give me a little information about dry-heat work. I have an outfit which sells for about \$100, I believe, although it cost me nearly three times that much laid down here. The outfit seems to be complete, with the exception of metal, and which same I have attempted to make with lead and copper-mixed type, but having nothing to go by but my judgment, I am not getting satisfactory results. I am using the machine for jobwork and my main trouble is the unevenness of plates. There is not another machine within three hundred miles of me, and therefore I have no one to go to for information. All I know about this work is what I have read in the little manual that came with the outfit, and perhaps it would be less trouble for you to give me the name of some first-class book on the subject than to try and explain." Answer.- Judging from your communication, I will venture

to say that your outfit is incomplete for first-class stereotyping. There are reputable metal firms advertising from time to time in The Inland Printer that can supply you with first-class stereotype metal. It requires a great deal of experience to be able to mix metal, and I would suggest that you buy the regular stereotype metal. In regard to the unevenness of your plates, the fault very likely lies in your matrix, and if such is the case you will find appropriate directions in this department of the November issue. There is a book on stereotyping by C. S. Partridge, which you can procure by sending to The INLAND PRINTER direct.

THE following is an extract from an article of recent date on stereotyping that has come under my notice: "The slow manual method of stereotyping stood at the beginning of 1900 where it was in 1800. The process of stereotyping in itself is simple. Over each page of type the stereotyper places a piece of damp paper composed of ten or twelve sheets of tissue-paper pasted with a peculiar paste, one upon another, on a base of manila paper about the thickness of the old style brown paper in which the butcher used to wrap the meat." If the above directions were followed in the particular establishment the writer of the article was alluding to, it is not surprising to me that stereotyping there stood for twenty years without improvement. However, I can confidently say there are not many more establishments so unfortunate. What I take exception to most is the statement that the process of stereotyping in itself is simple. The only conclusions I am able to come to are that the writer of the article was misinformed in regard to stereotyping, as I can not conceive for a moment that anybody, even with a general knowledge of papier-maché stereotyping, no matter how small, could express such an opinion. It is too bad that a platemaking process so essential to modern printing should be described in that manner; indeed, the process is seldom given its just deserts. If outsiders could but know some of the difficulties the stereotyper encounters and has to contend with at times, they would appreciate the fact that stereotyping is not as simple as it is supposed to be. If a person wishes to criticize intelligently, he should certainly be thoroughly familiar with his subject before judging.

VALUABLE TO THE ARTIST.

Although not belonging to the craft which your excellent journal so worthily represents, I nevertheless receive THE INLAND PRINTER monthly, and derive a great deal of pleasure and profit from its contents. It is the only American paper I could least afford to do without. Both in the text and among the advertisements I find many new ideas which are helpful and suggestive in my photographic work. Your standard of good taste is indeed high, and constantly inspires one to aim after lofty ideals, which, of course, with the conscientious and progressive worker are never attained. Of special value is the series of articles on design, by Mr. Batchelder, now running through your columns. His elucidation of first principles is very clear; and a proper conception of these rules sharpens the critical faculties and gives one confidence in arranging an artistic composition, whether on the printed page or in some other sphere of artwork. Personally, I must acknowledge my indebtedness to the information given, and the guiding principles of unity, balance, proportion, etc., are always before me when trying to make a decorative composition, whether in pen-and-ink work or photography.- Thomas Kent, Kirkwall, Scotland.

A GOOD BLACK RED.

"Our Dutch foreman tears my tympan," said the feeder. "A few lifts back I took him proof of a red poster on yellow stock, with just enough ink to show what it was. He cocked his eye, measured the margins and hentracked: 'The red must be good and black; otherwise O. K."



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the British Printer. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing b advertisements, submitted in a contest conducted by The Inland Inter. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

Hints on Imposition.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty upto-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent composition should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

One of the requirements of good job composition is some appreciation of the proper style in which certain forms should be typed, a decent regard for the dressing of the thought expressed, and a feeling for harmonious and suitable type selection for the proper interpretation of the written thought into the printed form. It is this feeling, perhaps, that gives rise to certain established styles in typography now prevalent, and is a cause why the hardware merchant's stationery differs in style from that of the milliner or insurance agent. It is the attempt to express fittingly or indicate in type the business represented. The heavy hardware is best expressed by large, black display; the milliner affects neat and dainty arrangements, expressing good taste, while the insurance agent only requires a plain statement, because his stock in trade is influence, an abstract quality that is not aided by type display. For this reason small and unobtrusive display is most suitable for all professional printing. In Fig. 1 we show a title-page that, in addition to some other faults in arrangements, lacks this feeling for appropriate display. Something smaller and more gracefully arranged would harmonize with the title better. We would think that the merest suggestion of femininity would inspire the compositor with all kinds of suggestions of dainty design suitable for such a subject. As shown, however, it fails to nearly approach the needed standard of elegance required. The use of two sizes of type, part lowercase and part caps, in the title is awkward and unnecessary. It is one statement and ought to have been in a uniform face. The heavy rules are not needed and the words "First

CASS COUNTY
FEDERATION
of Woman's Clubs

First Annual

CASSOPOLIS MICHIGAN
WEDNESDAY, MAY 20, 1903



Fig. 1

Fig. 2.

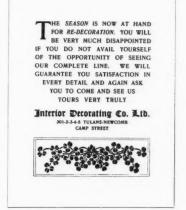
Annual" are smaller than their importance would warrant. Reduction in type size gives better margins inside the border. In Fig. 2 an arrangement is shown which has corrected in some measure the errors of Fig. 1. The comparison will show the ungainliness of a title set part in letter-spaced caps. and part in lower-case. The resetting is suggestive merely, and is only one of many ways in which it can be suitably arranged, but refinement in all cases should be the motive for its construction. Fig. 2 is more orderly and shapely in design, brought about by the arrangement and wide and even margins between type and border. This matter of pleasing the eye by judicious and well-balanced display is only second in importance to that of legibility. (Figs. 1 and 2.)

An announcement is a form of printing that in its best form is a combination of the best paper, good black ink and plain, readable type simply arranged. From this high standard

show how a few little changes in detail improve its appearance, the announcement has been reset (Fig. 4). A threeline initial has been used in place of the panel affair, and italic caps. used in place of the lower-case text, which agree better with the rest of the type and yet are sufficiently distinctive. The little gaps filled in by double colons and paragraph marks have been eliminated by a little juggling, and the signature given due prominence by permissible abbreviations. The ornament at the bottom is appropriate and suggestive but not essential. The changes in Fig. 4 have been made without any marked departure from the style of Fig. 3. In Fig. 5 a complete change in style is shown and the following reasons are offered for the variation: Lower-case is more readable than caps, always. The latter are suitable for monumental inscriptions, dedications or other brief statements, but the gain in dignity by their use is at the expense of legibility. They possess a handsome appearance, but an amount of painful attention is required in reading them, because the great majority of printed matter is lower-case, and we are unaccustomed to reading caps. in masses. But when all caps. are required they may be made more readable by abandoning the square method of composition and setting long or short centered lines as they can be most conveniently divided with a proper regard for the sense of each line division. Otherwise a great deal of experimenting is sometimes necessary before the caps. are satisfactorily spaced in the squared form. But we are digressing from the example under consideration. By the use of lower-case, the division of the lines according to their sense, and the single line in contrasting type, the job has been reduced to the lowest terms of simplicity and clearness, and the comparison will show that the gain in both beauty and legibility is in an inverse ratio with the time necessary to compose it. (Figs. 3, 4 and 5.)

There is no reason whatever, barring personal instruction of customer, why the display of a commercial heading should be anything else than small and orderly. The letter is the bearer of a personal message and any pertinent advertising in the way of loud display is irrelevant and out of place. Fig. 6 is an example of emphatic and rudely effective display, but is entirely without the refinement that should be the first requirement of commercial work. Although some time and thought must have been spent on this specimen, it is wanting





The season is now at hand for

Re-Decotation

You will be very much disappointed
if you do not avail yourself
of the opportunity
of seeing our complete line.

We will guarantee you satisfaction
in every detail,
and again ask you to come
and see us.

Yours very truly,

Interior Decotating Co. Leo.

301-2-1-5 Tulane Navamb
Comp Street

Fig. 3.

Fig. 4

Fig. 5

the variations are many and chances for a lapse from good taste frequent. In Fig. 3 is shown a design that lacks some of the essentials of good arrangement. The initial panel is too heavy and large to rightly harmonize with the body type. The words in lower-case text also appear weak and insufficient in contrast with the surrounding caps., and the signature is not strong enough, for the same reason. In order to

in clearness and distinction. The name is especially obscure on account of wrong type selection and the word ornaments and rule with which it is adorned. With these drawbacks, together with its position in the corner, the needed connection between the name and business is not apparent and the value of the display as advertising is minimized. The fault of the heading is not insufficient, but inefficient display. In the resetting (Fig. 7) the same type style has been followed but the arrangement changed in order to make more plain the connection between the name and business. An ornamental italic is not desirable, except for an occasional emphatic word or line, because very often not quite so readable as

A. ROBERSSONALA

**Branes Office and Yard.

**Fash. Doors and all lights

**Jash. Doors and all lights

**Fash. Doors and all kinds of Building Material always on Band. Editors Turnished for Lumber and Yard.

**Fig. 6.

**Sash. Doors and all kinds of Building Material always on Band. Editors Turnished for Lumber and Mill Work

**Fig. 6.

**A. ROBERTSON

Branes Office and Yard.

**Fig. 6.

**A. ROBERTSON

Branes Turnished for Lumber and Mill Work

**Lumber. Coal and Wood

**Office and Yard.

**Lumber. Coal

**Juntary States.

**Lumber. Sand. Sand. Sand.

**Lumber. Sand. Sand. Sand. Sand. Sand.

**Lumber. Sand. Sand. Sand. Sand. Sand. Sand.

**Lumber. Sand. Sa

ordinary faces, and especially in cap. lines should the occasional fancy optional letter be avoided, except as initial or final letters. (Figs. 6 and 7.)

Fig. 7.

In Fig. 8 is shown a bill-head that wants the distinction that the business represented should demand. The arrangement is too heavy and precise. The latter is caused by the centering and exact balance of the lines and panels. It is well to get away from this method sometimes. It can be done and an agreeable appearance still be preserved. We suggest a style like Fig. 9 as something more nearly approaching a proper setting. We will repeat the dictum that the name is the most important line on a bill-head, and by following

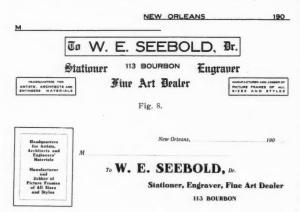
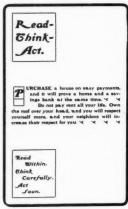


Fig. 9.

it more effective display is obtained. More distinction is given by placing the supplementary matter in a side panel, and the entire appearance of the heading is clean and legible, in direct contrast to Fig. 8, which is confusing on account of want of contrast. The words "To" and "Dr.", though very necessary parts of a bill-head, look best when set in a very much smaller and lighter type than the name which they precede and follow. The name and address lines should also follow this rule. The resetting shows why this is desirable, helping the name by contrast. (Figs. 8 and 9.)

In advertising display the compositor has a wider field and is not bound by the conventionalities and restrictions of commercial printing. Something attractive or something different is the demand, and an absolutely free hand is allowed, subject only to the wishes of the customer and the dictates

of common sense. Fig. 10 is an advertising title-page in which an attempt to produce something original in arrangement is marred in one or two details. One of these faults is the use of a not particularly legible type face for the display and another is the ungraceful arrangement of the type. The first is an unpardonable offense against the ethics of advertising composition and the latter also because the arrangement is not sufficiently striking to be noticed or well balanced enough to be pleasing. Contrast is one of the most effective methods used in ad. composition for attaining attractive results, and in the resetting (Fig. 11) the body matter is in a lighter-faced type than the display lines, the latter in a bold lower-case, giving emphatic contrast both in size and color. The arrangement is offered as a suggestion for occasional ad. pages, being a variant from the ordinary style, and effective for that reason. Points are unnecessary with large display, and word ornaments should not be used in work of this kind, and a cleaner, neater looking page is the result of dispensing with them. The idea that every line or mass of



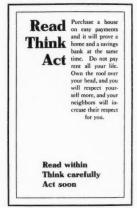


Fig. 10.

Fig. 11.

type on a display page must be exactly centered, or top and sides given equal margins in relation to a surrounding border, is wrong, and is responsible for much display, painfully correct and precise but wanting in the freedom and grace that even a type-design may possess if given intelligent arrangement. The display can be properly balanced without attention being given to exact margins, and Fig. 11 is interesting on account of this freedom and departure from conventional arrangement. (Figs. 10 and 11.)

Figure 12 shows some appreciation of decorative designing, but in the desire to compose an attractive title one cf the common laws of correct composition has been neglected, besides an inappreciation of ordinary botanical phenomena shown by the inverted flower ornaments which even the most unconventional of designers might deprecate. The first error is displaying the word "Chicago" so much in excess of the rest of the title, a casual glance leaving the impression that it is the title alone. It is permissible to set parts of a title in larger type if it is long or where good arrangement might make it desirable, but not in the manner shown, where two faces, different sizes and white space all help to separate what should be one title in appearance as well as in fact. We have corrected one error and avoided the other in the resetting (Fig. 13). It is rather prim in appearance and not necessarily an improvement over Fig. 12 with the exception of the two errors noted. In typography it must be remembered the ornament must be subordinate to the type display, and any arrangement that militates against the clearest and plainest expression of the type is wrong. That is the chief reason why Fig. 13 is an improvement over Fig. 12. The type is arranged in a more coherent fashion. The arrangement of Fig. 12 could

be preserved and a decided improvement made by leaving off the word-ornaments, changing the type face of the words "Mandolin Orchestra" to a smaller size of the type used in the first word of the title and raising them two picas nearer it, and also leaving off the inverted chrysanthemum stalks and substituting therefor some lighter rules or ornaments. (Figs. 12 and 13.)





Fig. 12.

Fig. 13.

Simple treatment is best for cover or title pages of programs. More ornate or striking arrangements are permissible for advertising printing, but the printing announcing social events should always be quietly and plainly typed. The example reproduced (Fig. 14) is deficient in the restraint that the best manner requires. It could be improved very much as it stands by simply leaving off the rules and ornaments, allowing the type to tell its message with no inter-

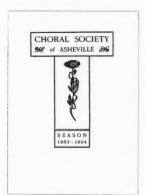




Fig. 14.

Fig. 15.

ruption from the accessories that surround it as shown. A panel is very useful in separating and giving distinction to the type enclosed, but the rules comprising it should be of different thickness than the lines of the type which it encloses for the sake of contrast. Lighter faced rules are preferable unless a different color is used, when, of course, the contrast can be obtained by different tones. Again, when one panel is imposed over another, or runs into it, if the superimposed panel is composed of lighter rules a better effect is attained. But generally a title like this does not require any panel, the type being entirely sufficient without any additions and in better taste. The botanical specimen shown in the lower

panel is too evident, being the feature of the page, instead of a modest foil to the type, as perhaps was intended. In the resetting (Fig. 15) is shown a suitable design. A concession has been made to the desire of the compositor to elaborate, but not in the marked degree of Fig. 14, for the reasons already given. But chiefly we wish to show that a design need not cover the entire page in order to be effective. (Figs. 14 and 15.)

The most needed quality in an ad. is distinction—an individuality that will separate it from and at least claim equal attention with surrounding and competing ads. If the compositor can set the ad. in a way that will make it the feature of the book, it will reflect greater glory on him and give greater satisfaction to the man advertising. We show an ad. (Fig. 16) that is rather featureless, possessing no salient point on which the attention will fix in casually running over the leaves of the book. Some odd arrangement or a line boldly displayed will give the necessary feature and

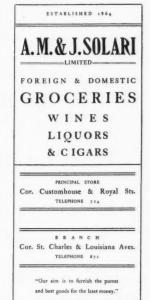




Fig. 16.

Fig. 17.

thereby claim the attention. A monotony of appearance is caused by the great number of rules used, all running the same way, and serving no purpose whatever, either for distinction or decoration. As reset (Fig. 17) some liberties have been taken with the copy in the interest of better arrangement. The full name is too long to use a suitable face in the measure required, and by dividing, more prominence can be given it. The panel is simply a device for gaining more distinction, but it is an improvement also, because in shape it harmonizes with the outside panel rule. If side-face rule is used such a panel is quickly assembled. The displaying of the word "groceries" brings it into instant association with "Solari," very desirable from the advertiser's point of view. With these two main words disposed of, the other statements can be placed in the most convenient way that the remaining space affords. More contrast in type sizes would improve Fig. 17, but in general it is an improvement over Fig. 16. An ad. must attract, and when it depends entirely on type display for feature, the compositor must use ingenuity, tempered with judgment, in devising odd or striking arrangements for giving it the desired individuality. (Figs. 16 and 17.)

A small business card with considerable matter on it is always difficult to arrange in a satisfactory manner. Fig. 18 is one of this kind. We wish to show how a little different

arrangement might help its appearance, and the changes are shown in Fig. 19. The full lines should be nearer the top rather than the bottom, and by placing the words "pony vehicles" in a contrasting type face the monotony of the card, due to using a plain type series, is avoided. The resetting is not readable, on account of contrast and white space between the statements. (Figs. 20 and 21.)

In Fig. 22 is shown a heading so curiously unfinished and elemental in character that we are inclined to think that it was so arranged by specific instructions from the customer. It has so many faults that only under special instruction, we feel sure, could a compositor perpetrate such a design. In the first place, a condensed line should never be used except in the occasional instances when it is necessary in order to get a line in defined space. But in a place where there is plenty of room for a letter of normal shape, and particularly in an

IMPLEMENTS E. E. WELLS & E E WELLS 0. O. WELLS HARNESS ONE and TWO OBES, BLANKET TELEPHONE No. 28 Waynesfield, Ohio,

Fig. 22.



Fig. 23.

extended panel, to use such a letter is very wrong. Insult has been added to injury by wide-spacing the name in a vain attempt to cover sufficient space inside the panel. The individual names are absurdly large and the panel design has a bare and unfinished appearance, caused by the single rule. Also a panel laid on or joined on another should be in a different rule to avoid confusion. These strictures noted have been corrected in Fig. 23. The firm name has been set in a normal-shaped type, the individual names relegated to a proper inconspicuousness and the panel elaborated sufficiently to make a design that is pleasing to the eye. (Figs. 22 and 23.)

There are some branches of commercial jobwork over which good taste exercises a stricter supervision and demands a more rigid adherence to quiet styles of typography than other varieties. More especially should announcements to musical, dramatic or social events be so composed. An excellent model is the engraved design, and if the printer will

C. F. MOTZER.

Manufacturer of

PONY VEHICLES.

Road and Break Carts

Dealer in

Carriages, Buggies and Buckeye Harvesting Machines. PAINTING and TRIMMING a Specialty.

MILFORD, OHIO.

Fig. 18.

C. F. MOTZER

ROAD AND BREAK CARTS Donp Debicles

CARRIAGES, BUGGIES AND BUCKEYE HARVESTING MACHINES

PAINTING AND TRIMMING A SPECIALTY

MILFORD, OHIO

Fig. 19.

a great improvement over the original, except in the matter of shapeliness. This has been done, it will be noticed, by transposing one line and doubling another. (Figs. 18 and 19.)

The style of composition shown in Fig. 20 is so radically wrong that it seems almost unnecessary to reproduce such

	REVELL, MD.,, 190
M	
	BOUGHT JAS. A. STINCHCOMB,
C	ENERAL MERCHANDISE
O	AGENT FOR THE BALTIMORE PULVERIENG COMPANYS HIGH-GRADE FERTILIZER.
	Fig. 20.
	REVELL, MD190

Bought of JAMES A. STINCHCOMB

THE BALTIMORE PULVERIZING COS-HIGH-GRADE FERTILIZER

General Merchandise

Fig. 21.

a "hit you all at once" piece of composition. In spite of its badness this style is quite often perpetrated, and we will use it as a lesson to beginners. Besides being so large the words "general merchandise" are insufficiently spaced; an em quad more would be about right. The heading is crowded and looks very flat on account of the full lines of extended. By clustering as shown in Fig. 21, the flatness is relieved and more feature given the job. The type is smaller but more PHILADELPHIA CONSERVATORY OF MUSIC 822 NORTH BROAD STREET

:: CONCERT ::

Professors of the Philadelphia Conservatory

With the hind assistance of MR. TROS. TEARSLET. AT THE

Century Drawing Rooms South 12th, below C FRIDAY EVENING, OCTOBER 2nd, 1903, at 8 P.M. TICKETS FIFTY CENTS

Fig. 24.

follow it, to a certain extent, he will produce work pleasing from the standpoint of good taste. The typefounders have appreciated this by designing many faces closely imitating the styles of the engravers, and by the aid of these can be set

much attractive work that is an improvement on the engraved model sometimes by reason of the freedom of arrangement that removes the stiffness the engraved printing usually possesses. In printing of this kind not more than two faces may be used. One is more suitable in many cases, but a contrasting letter is desirable for occasional display lines. Plain faces should always be used and the simplest and most natural arrangement followed, and all accessories like underscores, rules and word-ornaments avoided. Of course, occasion sometimes requires some other style, perhaps very elaborate or ornamented to meet a special need, but this dictum will apply to the requirements of every-day work coming into the office without instructions. In Fig. 24 the needs of this style of composition have not been appreciated, and apart from that it is badly arranged and crowded. Three faces have been used, for the sake of contrast, we suppose, which have failed

rules in red the effectiveness of the card would be increased. This card is not in the best style, but there is some demand for forms that combine the common purpose of a business personal card and an advertisement for the business repre-



Fig. 27.

Philadelphia Conserbatory of Husic

CONCERT

professors of the Philadelphia Conservatory

WITH THE KIND ASSISTANCE OF MR. THOS. YEARSLEY

CENTURY DRAWING ROOMS

FRIDAY EVENING, OCT. 20, 1903, AT 8 P. M. TICKETS, 80 CENTS

Fig. 25.

in that purpose, because contrast is not attained by using merely different designs, but by the bringing together of faces that differ in color value or size. The top line is too small, the word "Concert" should be emphasized, which has not been done, by simply changing the type as shown, and the dash rules are not needed. A suggestive resetting is shown (Fig. 25) in the proper style required and with the errors corrected noted in Fig. 24, especially the requirements meant by contrast. (Figs. 24 and 25.)

Rulework and ornament are usually added for the purpose of helping the appearance and giving more distinction to the type. In Fig. 26 the accessories detract from the best effect of the type by separating and destroying the coherency of the type design. It is in two colors, but the arrangement prevents the color scheme from being very effective. It is simply wasted ingenuity to compose a design that does not in some way enhance the appearance of the type. Fig. 27, although not entirely satisfactory as a business card, at least keeps the type together so that the import of the card may be seen at a glance. With the word "skirts" and the two border

sented. In such cases odd and effective arrangements are permissible, the card fulfilling the double purpose of ω personal and an advertising card. (Figs. 26 and 27.)

The compositor yielded to temptation in the composition of Fig. 28, by inserting the ornaments shown. They are handsome, and much effective decoration has been done with their aid, but in the present case they have been added so obviously for their own sake, entirely ignoring the plain demand for the main word to be displayed, that such a misconception of typographic ornamentation can not be too severely condemned. They are simply obtrusive, furthering no decorative end and obscuring the type. When a single word is featured it is very easy to get satisfactory display, but to deliberately counteract the desired effect with a lot of





Fig. 28.

Fig. 20.

heavy ornaments is a misuse of ornament, to say the least. Fig. 29, besides showing an arrangement that gives sufficient display to the main word, also allows the other lines to be set and arranged in a less crowded and more legible way. The strictures on the composition of Fig. 28 have been made chiefly on the ground of utility. Any arrangement or any additions that obscure or detract from the best possible readability of the type is contrary to all right laws of typography. (Figs. 28 and 29.)



Fig. 26.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF A SMALL JOB OFFICE.

BY F. K. TURNER.

AMBITIOUS to no small degree are the majority of proprietors of small job offices of our cities and towns the country over. The struggle is nearly always hard at first, and under present conditions the rewards are not nearly what they should be for the energy expended and the work accomplished. Determination to succeed in the face of many obstacles seems to be one of their dominant characteristics, however, and it is no doubt due in a goodly measure to this redeeming feature that many are enabled to hold their heads above water.

It has occurred to this writer from observation and experience that there is a deal of misplaced energy in the average small job office that would yield to the proprietor a much greater profit if applied in other directions.

Success is the goal for which we are all striving—each of us in our own line. And how many work harder with this end in view than the average proprietor of these offices, and how comparatively few achieve the success that their effort deserves?

If you should enter one of these offices late at night in the busy season to find the proprietor busy at case or press, and by way of consolation remark that hard work is the one essential to success, you are liable to get knocked down for your pains, for nowhere is this better understood and practiced than here.

It would seem, however, that there is something radically wrong even in the small job office which has been established from five to fifteen years, and the proprietor still finds it necessary to take active part in the mechanical duties of the office, often opening the office for his workmen in the morning and working long after they have left at night, as I have known them to do. True, this is necessary for a time, but should not continue indefinitely if the community will support a job office at all.

By contrasting the methods of two proprietors of such offices with whom I have been employed, I may show, by example, how loss can be obviated to a certain extent, and at the same time suggest how a small office can be profitably managed.

A has been established a little over ten years and B nearly eight years. Both started on a very small scale, and are located within a few city blocks of each other, and are consequently competitors. The volume of business, the general appearance and equipment of each office, are about the same - or rather were until quite recently - each possessing three platen presses and from one hundred to one hundred and fifty fonts of job type. Neither had introduced power, consequently the presses were "kicked," and both found it necessary to do a goodly portion of the mechanical work themselves. This seems incredible in a large city, but it is true, and probably for the simple reason that both depended almost entirely upon the transient trade for their custom, and that it required much time to get out little work by the old-fashioned methods in vogue in their offices. Neither spent any time, or employed agents, in quest of business. Seldom was either office graced by the presence of a trade journal (which also seems strange). It was, however, by a visit to the typefoundry that A had his first glimpse of one in some time. Here he became absorbed in an article on "Advertising for Printers," and another which urged the necessity of keep the presses running fast and steady, for money in the printing business, it said in substance, is made for the most part in the pressroom. He suddenly came to a realization of the fact that his office was never advertised except by an occasional imprint, nor was it possible by present methods to keep his presses running fast enough to keep up with his steadily increasing business. He purchased a copy of the trade journal, and, as he put it in his pocket, resolved

to spend all he had, if need be, in improvements in order to get out of the rut. Two months later he had installed a gas engine. This greatly facilitated matters, as he was better enabled to keep his promises - something he had previously rarely been known to do. The output of his office soon materially increased, and the labor vastly lessened. It soon became necessary to seek more business, and this the proprietor undertook himself, leaving a competent man in charge of his office. He seemed to have little difficulty in obtaining sufficient work at a good price to keep his plant busy. New type and material were added in the composing-room later, and the work soon presented a more up-to-date and artistic appearance. With these additions to the equipment of the office there came a marked improvement in its appearance. Theatrical posters that had long been an eyesore in the windows were torn down, the windows washed, and the office thoroughly cleaned. Heretofore our proprietor had not reveled in the luxury of a safe or an office desk - a long counter serving the purpose - and both of these were found necessary as the business increased. In six months, larger quarters and extra help were deemed a necessity. In the new quarters a little office was fitted up, and cleanliness and distribution were given even more attention, and the presses were washed up every night. The dead-bank was kept free from pied type, the floors and the presses kept clean, and, in comparison with its former unkempt state, the office assumed the appearance of a printing-palace. Through the character of the work executed, and a few neatly printed and well worded blotters and brochures, he was enabled to successfully bid for the work of two or three large concerns, which he says will no doubt keep his plant busy practically the year around. This brought him more in contact with business men in other lines. He was quick to perceive their methods and applied such of them as were practical in his own business, and as much of his time would in future be spent among these he thought it advisable to "brush up" a little in his personal appearance. He was now no longer a plodding mechanic, working early and late and accomplishing comparatively little, but an American business man, owning the best equipped and most prosperous printing-office in his neighborhood. As the office was on a level with the street, the large windows were partly used for a sign, which was neatly done in black and gold, very dignified and thoroughly in keeping with the interior of the office. The next step, two or three months later, was to install a cylinder press, and the next to unionize his office, for certain of his work demanded this, and he freely admits now that by far the best workmen are those to be obtained through the labor unions. The change in his office is remarkable, coming as it did in so short a time after so long a time. He is making money fast, as he deserves to, and admits that his success was inspired by a trade journal.

That B had not been sleeping meanwhile was shown by the fact that he, too, had installed a gas engine. But here he stopped, and therein lay his error. The windows are still "plastered" with posters, the office is dirty and dingy—one in which no conscientious, up-to-date workman could be happy. In short there is no business principle, no method there, and with the exception of the improvements mentioned, the office looks just the same as it did five years ago, and the comparison between the two offices is remarkable. Not meeting with the success he anticipated, B commenced to cut prices in an effort to get business. Another competitor followed suit, but they were merely cutting their own throats. A's business and reputation were too firmly established with reliable houses who paid a fair price for good work to be injured thereby. B was simply "kicking against the pricks" and is still kicking.

Doubtless A's success must be attributed to a more or less extent to the reigning era of business prosperity, but it must be admitted that his own energy and capabilities, his pluck and the grasping of the opportunity at the most opportune time, played the greater part. The development of taste and perceptiveness will always find opportunity.



OFF THE COAST—REPRODUCED FROM WATER-COLOR (OUTLIER FOR SALE)

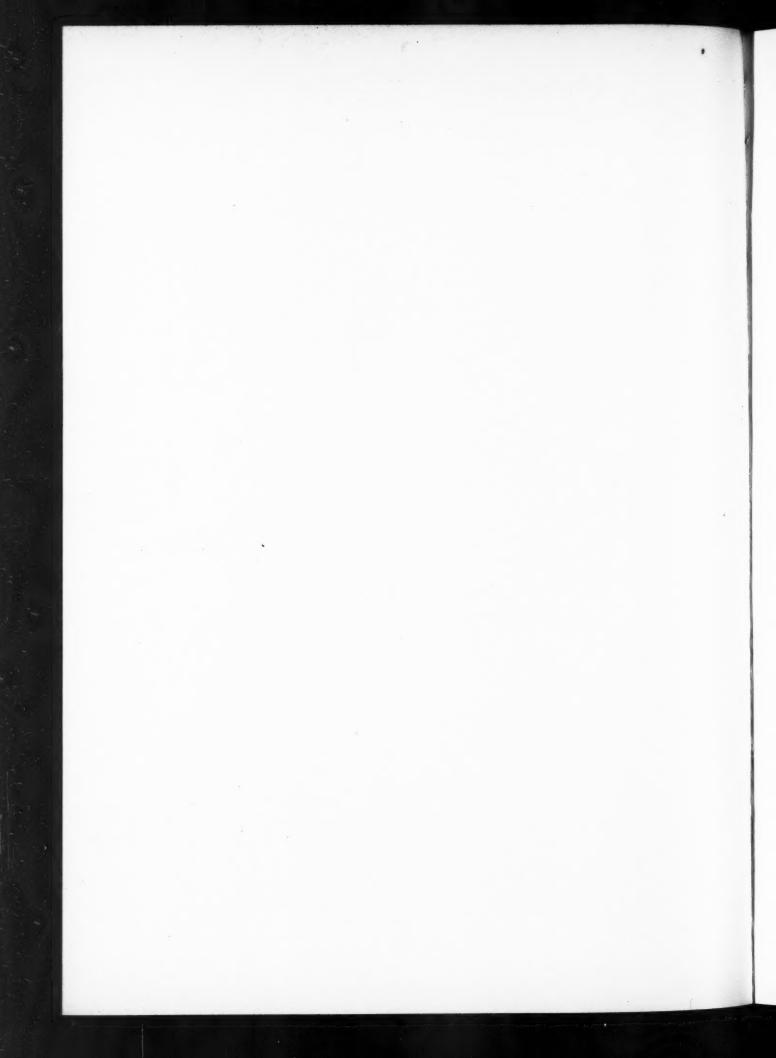
THREE COLOR PROCESS ENGRAVING AND PRINTING

THE ELECTRO-TINT ENGRAVING CO., INCORPORATED 1227-29 RACE STREET, PHILADELPHIA, PA., U. S. A.

SEND SO CENTS FOR ALBUM OF THREE-COLOR STOCK PLATES SUITABLE FOR CALENDARS, BLOTTERS, INSERTS, ETC.

PHINTED ON C. B. COTTRELL & SONS COMPANY, FOUR ROLLER TWO-REVOLUTION PRESS.

"TRICH ROMATIC"
DILL & COLLINS CO.
MARGES OF HON GADE PRINTING PAPERS
PHILADELPHIA





BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING .- See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, \$15 — now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly, A manual of practice for ing-pressmen and pressroom apprentices. New enlarged edition.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

Overlay Knife.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

Practical Guide to Embossing.—By James P. Burbank. instructions for embossing by the various methods applicable to job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens cover-papers of various colors, shades and qualities, on which are prir six colors of ink — black, yellow, red, blue, green and brown — co most generally in use. 40 cents.

THE CHALLENGE MACHINERY COMPANY, Grand Haven, Michigan, has been making some experiments with printing rulework, such as order blanks, railroad blanks and blanks for loose-leaf systems, printed on all grades of bond paper on platen presses, and has found that blurring can be overcome by gluing heavy tympan manila or tag board to the platen. A special cement is used for this purpose, which can be readily dissolved with vinegar when removing the tympan.

INDORSES THE TECHNICAL SCHOOL .- On his return to Hartford, Connecticut, from which city he came all the way to Chicago to attend the Inland Printer Technical School, Presswork Branch, Mr. Wilbur H. Conway wrote the following testimonial to the thoroughness of the instruction given in this branch:

HARTFORD, CONN., October 24, 1903.

Inland Printer Technical School:

 $\begin{array}{lll} \textbf{Gentlemen,-} & \textbf{After completing a course of four weeks' instruction} \\ \textbf{at The Inland Printer Technical School, I must say I was very much} \end{array}$ pleased and perfectly satisfied with the result of the instruction. This is the place for any pressman to learn under a competent instructor the proper system and the correct way of making ready half-tones and three-color work. My results on vignetted half-tones were very satisfactory, and I should advise any pressman weak in this class of work to go to the school if possible. Yours very truly,

WILBUR H. CONWAY.

GOLDEN JUBILEE NUMBER OF "DIE ABENDSCHULE."- We are in receipt of the golden anniversary number of this wellknown German publication, published by the Louis Lang Publishing Company, of St. Louis, Missouri. This beautiful number is printed on a superior grade of supercalendered white stock, enclosed in a four-color illustrated cover. The design of the cover-page is appropriate, representing boyhood and manhood - 1853-1903. The colors employed are yellow, pink, dark slate-black and rich gold. This golden number abounds in one-color illustration, but there are also two pages of masterpieces of colorwork from the brushes of such artists as M. Raniske and Max Schneidt, both of which have been

beautifully printed by the Louis Lang Publishing Company. The portraits of the entire staff of the Abendschule for the past fifty years are artistically laid on a garland-shaped field of solid gold, with the number and name of each printed

CRITICISM OF A LETTER-HEAD .- The Register, of Neodesha, Kansas, sends a printed letter-head in red, green and goldthe gold embossed so as to give greater prominence to the name of the paper. The remarks accompanying the heading are as follows: "Kindly hand this letter-head to your critic, and we shall be pleased to read what he says about the presswork in The Inland Printer. The job was printed on a 10 by 15 Lightning Jobber, and also embossed on same. Overlook bronze, as we put on same after red and green had been printed, and it stuck more or less to the stock. We intended to print over same with gloss and then emboss, but dammar varnish dried on the disk too quick. Please give us recipe for gloss for this work for printing over such a line as above and afterward embossing." Answer.— The typographical arrangement is quite neat, but the presswork suffers by carrying too much of the green color, whereby the type is made to appear worn down and the life and beauty of the green color deadened. The bronzed line is not as badly done as you seem to think; the worst feature being bad register. Gloss varnish can be bought from your ink house, and is better than when made up after recipes. Copal varnish, with a few drops of boiled linseed oil dropped into a small quantity, will make a good gloss for inks. The press must not be permitted to stand idle for an extended time, otherwise gloss will dry up on the rollers and the press.

THE DISTINGUISHING DIFFERENCE BETWEEN THREE-COLOR PLATES? - The American Pressman contains this query and answer of general interest: "Will you please inform me how I can tell or distinguish the difference between the blue, red and yellow plates in process printing? I have about forty such plates to print, and am 'up a tree' to know the difference, especially between the red and yellow plates." Answer .-Properly arranged screens for what is generally known as three-color printing plates have a systematic scale to follow whereby the very best of effects may be obtained, by which is meant that to secure accurate color value and harmony, as well as precision in register, the direction of the screen lines should vary so that those in the yellow plate run parallel across, from right to left; those in the red and blue running anglewise, the red and blue lines separated exactly the width of the screen line employed. By such a scale the extreme lights in color are rendered clear and exact, so that where shading, partial lapping or entire covering of superposed colors are necessary to produce combinations of various tones and colors, all these lines are so made as to perform their essential functions with artistic and mathematical precision. From what is here stated you should be able to distinguish the yellow plate color readily. In the case of the red and blue plates, usually the angled lines of the red appear first at the top of the plate and running anglewise to the left when printed, while those of the blue run the reverse way. It is often found necessary to have the lines in the yellow plate run parallel up and down instead of across from left to right; therefore also note this difference in the identification of yellow plates.'

How to Prevent Job-Press Rollers from Jumping .-- H. L. D., of Lake City, Florida, writes: "Can you suggest a remedy which will do away with the bother of rollers jumping when passing over job-forms on job-presses. It is almost impossible for us to have rollers made that are exactly the right size of the 'journals,' as they are invariably a little larger, with the result as above mentioned. We use C. & P. Gordons; have four sets of new rollers, and they are all larger in circumference than the journals on the presses. The rollers are well seasoned and in fine condition, but it is impossible to turn out satisfactory work where rollers do not pass over forms evenly. Any suggestion you may have to offer will be very much appreciated." Answer.—You can avoid all the trouble you complain of if you will provide roller bearers and lock these in the chase with the form to be printed. These bearers fit up against the inside ends of the chase, the broad lip of the bearers extending over the rim of the chase and in no way interfering with the lock-up of most forms. These bearers are made to suit the different chase sizes and cost but a trifle; they can be purchased from any printers' supply concern. In case of emergency, you can also obviate the jumping of rollers by locking up strips of wooden rule, or have wooden bearers made at home to lock up in the chase, the same to be type-high; indeed, strips of thick brass rule or electrotype guards turned so that the solid

usually surrounded by a lot of solid type matter. I am out of my time just long enough to have made ready or assisted to make ready on the cylinder about nine months. The order for two thousand copies of this souvenir was only given to my firm four days before the job was wanted, the cuts having to be made, too. You can well understand that the time to complete the job was short, hence but eight hours was given me to make this form ready. Will you kindly let me know in The Inland Printer in what part of the make-ready or other points I lack most, as I am a subscriber and very much interested in your opinion on work and suggestions." Answer.

— The side showing the type matter is by far the better presswork, although a little uneven as to color, the near and off ends showing too dark. It can readily be seen that you



Photo by R. R. Sallows, Goderich, Ont.

THE OLD SWIMMING HOLE.

parts are up to the level of the type in the chase, will do admirably. Those expedients support the rollers as they pass over the face of the form and compel them to revolve as well, no matter whether the trunnions are smaller in circumference than the inking rollers or not. Composition rollers will last much longer when so supported, as they are not liable to severe contact with the edges of the form, nor to cutting on the face when brass rules are in forms.

Opinion Wanted on a Sheet of Half-tones.— C. H. B., of Newark, New Jersey, has sent a printed sample of his presswork, sheet 18 by 44 inches, coated stock, regarding which he says: "You would confer a favor to my employer and myself by giving your candid opinion on enclosed make-ready, part being half-tone work. The thirty-nine half-tones inside of sheet were all printed in one form. It was the first form of that kind I ever handled, never having had more than three or four half-tones at a time on a cylinder press, and these

encountered much trouble and naturally much delay in attempts to make ready the side with the many half-tone portraits. because the portraits were made from all kinds of photographs, hence many of the subjects have unsightly backgrounds. The general evenness with which you have brought up the pictures is praiseworthy, although a few might have been better in this respect. Some show defects by reason of poor underlaying, the result of which appears on the "fill-ups" on the high sides of the cuts, and as the rollers seem to have been set too low, these "fill-ups" have made the portraits defective and unsightly. But few of the pictures show any degree of artistic make-ready. The general appearance of this sheet of half-tones is "flat," without any of the distinguishing characteristics of cut overlay pressmanship. Had time permitted, even a one-sheet overlay on the gentlemen's wearing apparel, head, and parts of face would have much improved the appearance of the entire group, including halls of 1875,

1879, 1891 and 1903—the first two mentioned needing some extra treatment badly. Had a "shorter" and deeper black ink been employed a better effect could have been secured, and helped to overcome the difficulty of keeping the cuts free from the superabundance of black "pricks" on the faces and very light backgrounds. This criticism is not intended to discourage you in half-tone presswork, but rather to point out the apparent deficiency in your early training. You apparently possess the primary qualifications to make a skilful workman, and the fact that you court advice and expression of opinion on what you have done gives the best assurance of that fact.

PRINTING DONE IN A STATE INSTITUTION .- M. S. F. Minnesota, sends a number of printed specimens of halftone cuts, which have appeared in the Journal of Psycho-Asthenics, also printed and ruled blank form used in the Minnesota School for Feeble-minded, all of which have considerable merit, especially as not only the printing of the illustrations, but the composition and presswork of the journal named have been executed by the boys of the institution. A very interesting letter accompanied the specimens, but as the letter is too lengthy for the limits of our space, we quote only the following: "Under separate cover I send a bunch of pictures, etc., for your criticism in the columns of The Inland PRINTER, of which the boys and myself are great readers. Indeed, about the last of each month the boys run down to the office twice a day - one for the pressroom criticisms, the other for machine composition; the latter says he is going to be a student at The Inland Printer Technical School some day. All the work for the institution is done on a 10 by 15 Gordon press. I do not expect good half-tone results from such a press, as I know that it is not heavy enough; but I see no reason why some improvement can not be made, and yet I fail to discover how. I have studied your comments to some advantage, but there is a lot of difference in reading a thing and doing a thing. We had a taste of all kinds of weather while printing these pictures - tornadoes, cyclones, etc. I used a \$2 half-tone ink; had ten sheets of manila over a blanket; a sample of the blanket is here enclosed. The coating would insist on coming off in spite of keeping the stock in a hot room. Most of the work is done by the boys. What is your opinion about the title-page, the advertisements in back of the book, also cover-page? How about the impression? How about the large blank form for the Epileptic Department? The form was a heavy one, much too heavy for the press, and yet I have a great many such jobs to get out. The figures shown in type do not register on the ruled spaces, some being high and some low. I did not have any one-point leads, nor did I care to use cardboard to overcome this fault; besides it is too slipshoddy a way of doing things. The impression screws of the press are very hard to move, and as I am not strong enough to move them, I must wait until some one comes along who can." Answer .- Our correspondent is a lady technical instructor to the school mentioned. Regarding the half-tone prints, that of the farmhouse, kitchen and dining-room annex, and the cow barn and silo, are the best printed of the lot, mainly because some attempt at overlaying the leading solids has been made. Where overlays have not been applied the foregrounds and perspectives are flat. The tissue used is not good; and in addition thin folio stock should be used, as tissue paper is not effective enough on solids and medium solids. Where cuts need a sheet over the entire space of the engraving it is better to put it under the cut, and thereby bring it up to correct printing height, both for inking and impression. The presswork on the several half-tones is fairly well done, except the defacements caused by carrying too strong an ink, as shown by the pulling off of coating on the paper. A little vaseline well worked into the ink would have overcome this. Have the platen of the press set so that you could dispense with the cloth blanket, because you are now carrying too much tympan.

The typework is quite creditable, but the use of a capital O between two em dashes as a means of separating display lines, such as appears under the line "a great Railway," is not good form. In the case of display type, it should not be forgotten that extended letters require more spaces between words than do condensed letters; this has not been observed in some instances. The cover-title on the *Journal* should be carried up about twenty-four points. Any other kind of figures on the Epileptic blank rather than of old style should have been used, because the irregularity of alignment of the latter produced the trouble you experienced in centering the groups within the ruled boxings.

PRINTING IN COLORS FROM A SINGLE PLATE.— F. J. S., of Syracuse, New York, writes: "In the October number of your journal, in the Pressroom Department, you spoke of obtaining several colors from an ordinary half-tone cut by means of fastening a sheet of paper, properly cut out, to the grippers. Will you kindly reply, stating how the sheet is placed on the grippers so as to make a correct register?" Answer.— Results such as are referred to are done on ordinary platen job presses, such as the Universal, Gordon, Prouty, etc. The grippers should be set after the form has been fully made ready, so as not to interfere with the gauges. A sheet of strong, smooth paper should then be placed on the platen of the press in such a way as to cover the entire face of the cut, and permit of as much blank space as convenient top and bottom, and particularly enough to lap over on each gripper. The ends of the paper at the grippers should now be coated with good paste or fish glue - the latter is preferable - and drawn over each gripper tightly, so that the sheet is even and taut. When the grippers can not be pressed down on the platen, as is the case with some presses, the press must be brought to such a position that the grippers may press upon the pasted ends of the paper. After the paper sheet has been fastened as directed, it should be allowed to dry on the gripper ends, after which an impression should be taken on the sheet of paper. You now have what is commonly known as a "frisket." From this frisket cut away such portions as you do not desire for the first color, placing a thick card under the frisket and resting it on the platen while doing so. When this has been accomplished, the job is ready for printing that color. The same detail is necessary on other colors, the gauges answering for all the other printings. The frisket prevents the other colors from taking on the job while printing, as only such cut-out openings as have been made in the frisket permit the color to print on the job. Another way of doing the same thing is to take a number of five or sixply cardboards and print on them any portion desired to appear in colors. Cut from one of these cards all portions for yellow; from another all portions for red, and on the third all portions for blue. In this case, as well as in the former one, parts may be left so that colors may be lapped over each other to produce desired combinations of colors; or these may be intensified or subdued by make-ready on the tympan, as when printing in one color only. The original make-ready on the tympan should be first attended to in both cases. When using the card method, enough tympan sheets should be taken from the platen to allow for the thickness of card used as overlays. The card overlays must now be carefully fastened over the several places on the tympan which are to print yellow, register being of paramount importance. As the cardboard portions are much stronger than those not so treated, they only are impressed against the face of the engraved plate and show a printed surface. On the other colors, no matter how many, the same detail is necessary, except that of the original make-ready. These methods may be largely and oddly augmented on presses, such as the Universal, that carry stationary fountains and have cylindrical distribution, as the fountains may be arranged to carry several colors at a time, and apply them at one impression as the work proceeds.



Newy Shepard

ADOPTION OF THE ROMAN LETTER IN JAPAN.

The chief advantages of Romaji are so apparent that they were easily presented and understood, and this enabled it to overthrow the inherited prejudices of the Japanese against a foreign system. They are: ease of learning, of writing and of reading; the great rapidity with which it may be written with pen or typewriter, or "set up" in a printing-shop, and the definiteness and fixity of form and meaning. But what has appealed most strongly to the aspiring Japanese was the argument that the Chinese and the Kana system kept them, as a nation, sealed within the old walls of feudalism, while the Romaji, an enlightened system of writing, would open Japan to the world, and the world to Japan. The most deeply rooted objection to the Romaji reform was not, as is generally supposed, to the change in the manner of writing and printing the language. The manifest advantages of the new system soon triumphed over this. Moreover, it is a very common occurrence in history for one people to borrow the alphabet or the hieroglyphics of another. Hellas borrowed from Phœnicia, and Phœnicia had borrowed from some other people, probably the Egyptians. The Russians got their alphabet from the Greeks. All Western Europe has borrowed the Roman character. Our own letters are neither the runes of the Vikings, nor the black-letter of the Gothic and the Teutonic, nor the crude characters of the Anglo-Saxon. Six countries - Turkey, Persia, Egypt, India, Afghanistan and Abyssinia and probably five hundred million people, use the alien Arabic character in transcribing more than a hundred different languages and dialects. The Japanese themselves are using the borrowed ideographs of China. The adoption of Romaji meant only another change, and a change for the better.-From "Rebirth of the Japanese Language and Literature," by Stanhope Sams, in the American Monthly Review of Reviews for November.

THE GOVERNMENT PRINTING-OFFICE NOW AN "OPEN" SHOP.

It can be accepted as a fact that the Government Printingoffice has, up to the Miller case at least, been a union or "closed" shop, notwithstanding such exceptional cases as might be cited. That it will not be in the future is the determination of the higher administrative officials of the Government. The Miller case serves as a precedent. Since that episode, no non-union man has happened to have been drafted for employment. By the time Congress gets under way, however, several hundred new employes will be taken on. It is expected that a number of these will not be members of labor unions. There is no objection to their becoming such; but if they elect to the contrary, they will be fully sustained in their positions so long as they and their work are acceptable. The theory upon which the Government Printing-office is to be transformed into an open shop is in effect that the number of non-union employes will, within reasonable time, so increase as to give that element a feeling of greater safety and security in their positions, and thus prevent any discrimination. The oldest and best-informed men in the shop do not believe that under present circumstances a strike over this question is within the bounds of probabilities. The Government will not make war upon any individual or class. This is to be a peaceful revolution, brought about by a definite position maintained with firmness - at least, this is the program. It is not entirely safe to predict results, for while success is probable, no man dare say where a well-organized and serious strike of government employes would end. It would be a conflict to be deplored .- From "The Nation's Print Shop and Its Methods," by J. D. Whelpley, in the American Monthly Review of Reviews for November.

PORTRAIT OF HENRY O. SHEPARD.

The portrait of Henry O. Shepard shown on the opposite page has a double interest from the fact that Mr. Shepard is convalescing after a long and serious illness, and that the portrait represents a new illustrative process. It is exceedingly grateful to the immediate associates of Mr. Shepard, and to his many friends in social and business life, that his illness has assumed so favorable a change that his restoration to health is an assurance of the near future. While Mr. Shepard's large and varied interests have been sufficient to win him unusual distinction and have made him known in every country where the art of printing is cultivated, it is not in his business success and the reputation attached to it that he has earned the loyalty and attachment of the multitude of friends who have with anxiety waited through many weeks for favorable news from his sickroom. His friends are the warmest among those who know him best, and who have had an opportunity to know his sterling worth, and to discover his large-hearted liberality, never-failing sympathy and aid in every case of trouble and distress, and his easy and tolerant attitude toward the errors and mistakes of his employeshowever vexatious and annoying they might be. It is from these traits he has earned his friends, and from many other qualities, to recite which might give a fulsome sound to these few lines of testimony to the satisfaction that is generally felt in the good news of his convalescence.

With reference to the preparation of the portrait. The process is the invention of Mr. James L. Bay. The method used by Mr. Bay gives approximately the softness and delicacy



JAMES L. BAY.

of dry point, but at a greatly reduced cost, so much so as to make it available for a great variety of purposes in which distinctiveness is desired at a cost between half-tone work and the high charges necessary in the production of dry-point etchings. The plate shown is a fine-screen half-tone, which, of course, does not do justice to the quality of the process devised by Mr. Bay. It serves, however, to indicate approximately the merit of Mr. Bay's handling and the character of his method. Mr. Bay's studio is in the Athenaum building, Chicago. He is a native of Chicago and studied drawing at the night classes of the Art Institute, and painting under E. A. Burbank and Ralph Clarkson. He has made a specialty of miniature portraits on ivory, and is a member of the Palette and Chisel Club.

NONE CAN DO WITHOUT IT.

No printer who has any desire to keep pace with the times in his line can afford to do without The Inland Printer.— C. A. Smith, Cour d'Alene, Idaho.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY .- George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY .- W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

INSTEAD of using filtering paper for passing evaporating solutions, use the bulb funnels with a small piece of absorbent cotton; it will save time and annoyance.

Habitual overtime is the ruination of a man's life force, unfits him for the next day's toil, and takes away work from others who may be idle; these are three good reasons why it should be abandoned.

That engraving on stone of the ten commandments, executed by Moses some centuries ago, was a pretty fair piece of work, and could be copied with profit and advantage by some of our up-to-date lithographers.

P. I., Chemnitz, Saxony, lithographic printer, also H. B., Munich, Bavaria, artist, who have requested answers, but without the formality of sending stamps, will find their subjects covered in the answer to H. A. B., in these columns.

During last year Germany sent 15,414 metric cwts. of lithographic stone to the United States, 4,022 metric cwts. more than during 1901; 7,896 metric cwts. were sent to Great Britain, 5,102 metric cwts. to France, 4,762 metric cwts. to Belgium, 3,381 metric cwts. to Russia, 3,377 metric cwts. to Austro-Hungary, and 12,703 metric cwts. went to various other places. The entire export for 1902 was valued at 1,828,000 marks.

Specimens of Steel and Copperplate Engravings.—McG. W. Co., St. Paul, Minnesota, writes: "We are interested in the item in reference to specimens of steel and copperplate engraved vignettes, and would like to know where we could get a collection as a guide for lithographers." Answer.—Our correspondent is under a false impression regarding the object of the call for steel and copperplate engraved vignettes. An inquiry was received from a vignette engraver for such samples, which he desired to purchase, and therefore the notice was inserted for him, thinking that some of our readers would like to part with samples of this description.

Composition Rollers for Lithographic Machines.—A. E. B., Haverhills, England, and several others who have become interested in the proposition of composition rollers for lithographic printing, would like further information regarding the circular received recently from England claiming the invention of a composition roller for printing from wet sur-

faces. This means a composition having the properties of the gum roller, but not made of glue; at least the substance must be prepared in such a way that it will be impervious to water. The news has created widespread attention, and we would wish to communicate further with W. T. T., London, E. C.

The engravers, lithographers and illustrators of Paris are considerably stirred up over the prospects that their work is doomed to destruction owing to the quality of paper on which it is printed. Those interested in the matter have united in a petition demanding of the Government that printers be compelled by law to use a special quality of paper for at least two copies of their works, these two copies to be deposited at the ministry of the interior.

Retouching the Lithographic Transfer Impression.—Scotia, Glasgow, Scotland, writes: "In your answer to M. P. H., New York, in the August number of The Inland Printer, you advise the questioner to use gum mixed with Chinese white. I find that the gum is very apt to spread and spoil the transfer. I would suggest cutting out the parts not wanted with a sharp knife or slightly scraping the part and then covering the part not wanted with gamboge, applied by means of a small brush. This is safer." "Transferrer," Brooklyn, New York, writes: "In reference to the way of stopping out white places on a transfer impression, great care must be taken when using gum. I have occasionally used it, but find that white of egg mixed with a little flour does the business without risk." Answer.—Both suggestions are very good, and we are grateful for the help of our correspondents.

LITHOGRAPHIC PRINTING ON HARD, ROUGH PAPER.- H. B. C. writes: "I have often wondered how the Americans print so well (lithographic) on very rough paper. I have a lot of very hard paper to print on, but it never looks so nice as theirs, except when we damp it, and that is expensive." Answer.-Hard, rough paper is, of course, more difficult to print dry than a soft, smooth stock. The only way to do it is to etch up the transfer as high as possible. This is done by repeated etchings with nitric acid, having fused the dusted resin with the ink on the transfer by means of a flame. This process is called "burn-etching." The packing on the cylinder must consist of a hard, smooth sheet and the ink should be rather thin. Most all the first-class commercial work done in America is printed from high-etched stones. Aluminum printing surfaces do not permit of high etching and therefore are not so well adapted to this class of work.

LITHOGRAPHIC TRADE SCHOOLS IN LONDON. - The Litho Gazette, London, England, contains an account of the Liverpool Municipal Technical School, in which, out of the sixty lithographic students, twenty presented themselves for the city and guilds examination. Sixteen succeeded in passing. Two of these students have since commenced business on their own account and are doing well, while in numerous workshops throughout the kingdom older students of these classes are occupying positions of trust and responsibility. The beneficial influence of these technical studies, exemplified among these working ex-students, is becoming a forcible argument for the wider dissemination of technical training in our craft in order to raise the standard of lithographic production. One student who had been coached by correspondence alone passed the examination as first-class. There are also photomechanical process classes maintained, in which interest is manifested to such a degree that they are kept in operation beyond the ordinary time.

Spots in Large Surfaces of Tousched Solids.—J. B. C., Little Falls, Arkansas, asks: "Can you tel! me what is the cause of light spots appearing lighter upon solidly tousched surfaces, even when the tousche has been perfectly fresh? (Tousche used, Van Hymbeck.) I have often done large tints, but find almost invariably that when it comes to etching the light spots appear. Now you may say that I used the tousche

too thin, but that is contradicted by the fact that I often used ink which seemed too thin, but, strange to say, in such cases the solids came up very dense, and even under severer etching came up solid. Can you explain the phenomenon?" Answer. — The fact that you have obtained solids with thin ink at one time and have not obtained solids when using a thicker ink at another time may be caused by the uneven distribution of the ink, for it must be known to you that at no place will the acid eat through faster than at a spot, right in a solid, where

the ink is apparently solid but not thick enough to withstand its force. It is safer to etch a stone containing solids which are covered with thin ink throughout, but with an even layer, than to etch a stone which has been covered alternately with thin and thick ink.

A PNEUMATIC LITHOGRAPHIC ROLLER.— The September Caxton Magazine contains an article describing a pneumatic roller which, a practical printer says, "is a decidedly progressive notion; it will ease the transferrers' work considerably, for even the slightest pressure on the handles will produce effective rolling power. The shock, when a roller comes in contact with stone, will be reduced to a minimum, and must have a beneficial effect on the workman during a long day's work. This new roller consists of a stout piece of rubber cylinder or tube to which metal handles are ingeniously fitted, one of the handles forming the air valve. The outer covering or skin consists, as before, of calfskin. This skin can be removed in less than half a minute by a simple deflation of the tube, and replaced again with almost equal facility. It will be easy, therefore, to convert a black roller into a color roller, or vice versa. It is the purpose of the inventor to adapt his invention to machine rollers, also damping rollers, varnishing machine rollers, etc." Answer.— Our notion is that such an "air cushion" will not possess enough firmness, at least in the middle of the span, to make a proper deposit of ink. The statement about "effective rolling" does not seem to come from a practical lithographic printer.

Negative Transfer Upon Aluminum Plate.

—"Colorprover," Cincinnati, Ohio, writes: "I experimented a long while trying to make a good reverse transfer on aluminum. I tried powdered gum arabic, which I dusted on an impression; used gummy ink, too, but failed. Then I read in a book that powdered oxalic acid should be used, but did not succeed in

getting it fine and dry enough until informed by you. Now I can make good reverse transfers on aluminum in the following manner: I take a proof on a smooth transfer paper, laid previously in a damping book (no glycerin in the paper). The impression must be full and solid and only ordinary lithographic printing proof black used. Then the paper must be dried and dusted with the finely powdered oxalic. Meanwhile a clean aluminum plate is rolled up with a thin coat of proof black, but not too heavy. The idea is to transfer the oxalic acid to the coating of ink on plate. To do this right you must lay the impression, with the oxalic on, in a damping book to get it just damp enough to leave go of the ink, then lay it on the inked plate and pull through with strong pressure; then hold under the tap. When paper has washed off it will be seen that the acid has eaten away the thin coat of ink wherever it touched it. Now the work must be gummed up carefully and rolled up again and proof can be taken. Enclosed I have placed a few proofs made that way and I think you will agree with me that the process gives good results." Answer. - Many thanks for the information. It may prove

of great benefit to readers of this department or lead others on to further experimenting.

BENEFITS OF TECHNICAL SCHOOLS FOR ARTISANS.—Fred Hood, in a recent interview, says: "The history of the technical schools in Germany is the history of Germany's industrial development during the last one hundred years. From the founding of the modest "Baumschule" on April 21, 1799, with ten students, the mighty fabric of Germany's industrial school system has been developed, and so with it has developed



Photo by R. R. Sailows, Goderich, Ont.

IN THE GLOAMING.

a sound technical education which has benefited also American industrial progress in perhaps greater measure than is usually admitted by us. The American mechanic picks up his knowledge of a trade as he goes along; he is alert, quick to conceive and ready to improve on methods that have been laboriously worked out by others. Thus it happens that a lithographic feeder, who has not the slightest knowledge of the peculiarities of the lithographic stone, has the audacity to hire himself out as a pressman. Several trials will result in serious failures, but finally his intuition and pluck have established him on the pinnacle of a lithographic pressman. Still we all know that often the press, the stone or the resulting edition has to suffer seriously on account of the happy-go-lucky manner of many of our pressmen. Would it not be better if they had had a training, so as to be equal to all emergencies? Would we be willing to send officers for our soldiers into war without the necessary training? No one would think of running such a risk. Then why should the owner of a printing establishment be subjected to such a loss as the spoiling of transfers, breaking of stones and spoiling of presses?"

WAGES OF LITHOGRAPHIC ENGRAVERS .- H. A. B., Titusville, Pennsylvania, writes: "The undersigned respectfully requests you to answer the following question: Two of my former colleagues (commercial engravers) have an intention to come to the United States, and accordingly I spoke about them to some firms in reference to possible vacancies and received favorable answers regarding the same. But to-day I received a communication from Europe warning all lithographers from going to the United States, stating that there is a preponderance of workmen in that profession and that there is trouble to be expected between the men and the firms in our trade. At the same time I received letters from my friends asking an explanation and further details about conditions in this country, regarding wages, labor, etc. As I am not in a position to make any statements in regard to these points, I have taken the liberty to address you. In conclusion, I can give you the assurance that these friends of mine are no cheapjohns nor wage despoilers, and were active members of the German Graphic League. They earn 28 and 30 marks, respectively, per week, and are efficient in lettering, etching, drawing, etc. They would like to know how much they can earn in the city of New York, for instance." Answer .conditions regarding the workmen and firms are such that no one who is not a member of either the employers or the printers, respectively, the Artists, Engravers and Designers' League, can very well do business, or find employment in this country, as both branches of the trade are cooperating with each other in good faith. The initiations and fees are pretty heavy and applicants must pass an examination before being accepted. The wages paid are \$20 per week minimum; exceptional efficiency is paid higher in proportion. We have received several similar communications, to all of which the above may be regarded as an answer. In conclusion it can be stated that there is no trouble here, nor any to be anticipated. The men have no desire to breed discord, and the firms are perfectly willing to submit differences of opinion to arbitration.

THE ART OF COLOR MIXING .- H. H., South Boston, writes: "I am engaged in type presswork, and have had some experience in colorwork. I can mix colors, but then there are such a variety gotten from the secondary and tertiary colors that a man must be an expert to strike a particular shade. I would like to become an expert color mixer. I have heard men boomed up as 'star' color mixers, but after seeing some of them, and the amount of ink wasted, my opinion of their ability fell. I have circular charts of three primaries, with names of colors all around, but no colors thereon; it is a very useful guide. I have seen lithographic pressmen arrive at a required shade without any difficulty, by using primaries, or black and white. I think mixing from secondary hues or tertiaries superfluous. I often get a color by intuition, but there must be some safe and more practical rule, as we can not memorize all colors." Answer .- Our correspondent seems to have made an honest and diligent effort so far in seeking a theory for mixing colors, and thus he has perhaps lost sight somewhat of practice. With color it is a good deal as with music; the ear appreciates the necessity for a rising or falling chord and of sharps and flats in their proper places. So must the eye recognize the necessity of a warming (reddish or rising) or cooling (descending, bluish) element. That is the whole mystery of color mixing. Still many perplexing difficulties present themselves to the color mixer when he has not the proper primary or basic pigments with which to work. To mix all shades and the most delicate tonings of hues and blends, the operator must have red, yellow, blue and pure white without the least admixture of another color or pollution of their purity. In practice this is, of course, difficult. By yellow, I do not mean an extreme lemon, nor an orange, nor a naples. The first contains blue, the second red, the third white. So it is with red: you can not use a vermilion to mix a flesh color, or get the peachy glow on a cheek if it contains

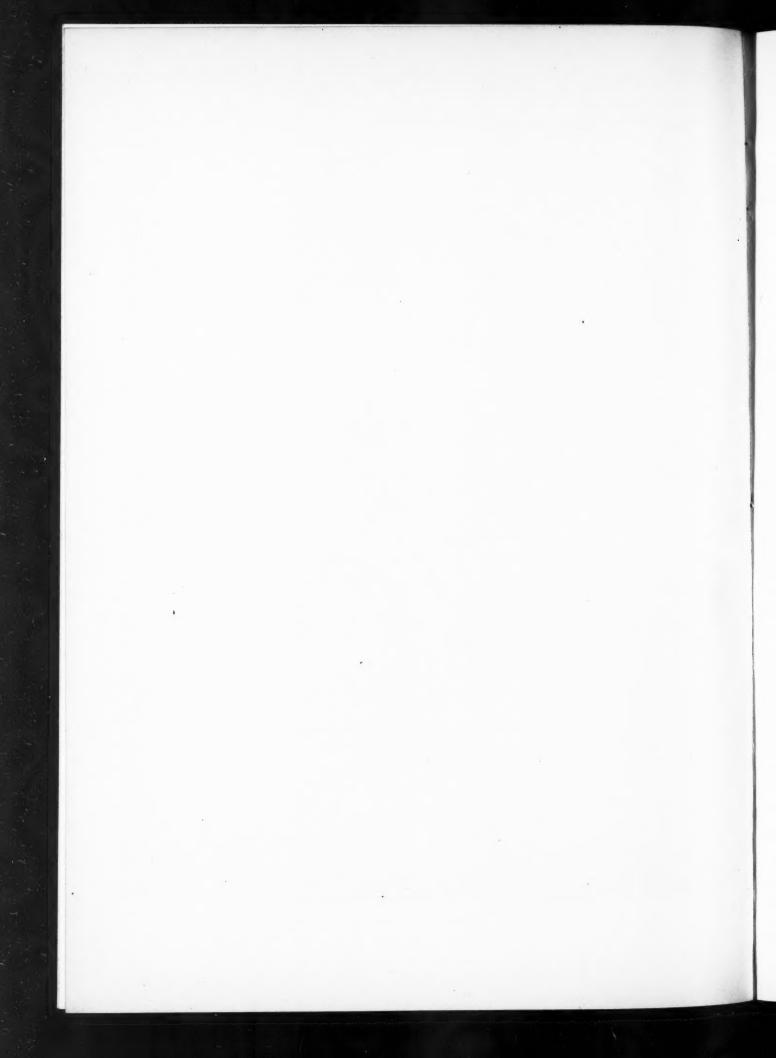
yellow. Still, vermilion is a useful color, and the practical color prover often adds a little to a dead brown to give it the spark of life. So it is with the blue; a blue containing the least trace of red reflects violet rays, and if used to mix a green, the latter will lack freshness. Such a tainted blue, however, will do to mix a purple, provided the red used for that purpose reflects no yellow rays; if so, the resultant purple will be flat. The black is used very sparingly in color mixing, and the eye must feel where a shade to be matched wants some of its deadening breath. Blue in any combination throws a chill upon all life, and as it dominates you can see the thermometer fall perceptibly. Red, on the other hand, puts blood and life into a color, and causes the temperature of a picture to rise. Injudicious application of either one or the other agent causes death to color harmony. Another point not to be forgotten in the matching of colors is the optical illusions experienced by the eye when other colors are in proximity to the one contemplated. Adjoining or surrounding colors will either gain force or lose life by juxtaposition. Green will disport itself most favorably in the company of red, and red receives a quieting harmonious air, simply because it finds the establishment of its cyclus in the blue and yellow contained in the green. The eye always craves the presence of a primary if viewed alone. If a color scheme is composed without this principle having been carried out, then a feeling of irritation is felt by a color-sensitive observer. If these qualities have been supplied by the artist there is a feeling of satisfaction; the study of all great works of painters will demonstrate this. As a standard for the color mixer, Prang's chart has been the most successful medium to show how colors are changed from the primaries to the remotest tertiary tints and hues, by

An IDEAL MANAGER .- L. De V., Buffalo, writes: "For some years I have been a close student of things lithographic. Although not a practical lithographer, I have been connected with a large, progressive lithographic firm here for many years, and my ambition has been to gain all the knowledge I can, and I confess that my motives are entirely selfish, the purpose being to acquire power over others in the trade and thus reach an independent position for myself. Although on account of my age I can not enter into the technical details of the workshop or the chemistry of the processes, I have yet acquired some knowledge of drawing, so that, with my natural feeling for good forms, I often give the so-called designer points in the elements of composition. I had long been handicapped in the, to me, deep mystery of color harmonies, but hard study led me to the appreciation of the theory which serves all colorists as a guide. I am also pretty well able to say if a yellow is worked right to furnish the basis for the future pigmentary structure which is to be built upon it so that (I can say it with pride) I often detect the chromo artist napping, and some of them are beginning to dread me, while others are consulting me with pleasure. Lettering was with me my first study after I became conversant with the lithographic method of bookkeeping. Even with the rudiments of the styles of different ages I have acquainted myself so that no "artist" can palm off a creation which he has harvested from Egyptian or Mohammedan sources for a dream based on Greek or Roman originals. So with the subject of paper, its manufacture, the different chemicals used in its preparation and its consequent behavior toward the stone. I have given some of my spare time for the investigation of the different compounds used for making colors, and what a lack of training is here evident among lithographic printers and transferrers. The German may be a slow man, but I admire his technical (or what some call theoretical) knowledge, which enables him to crawl out of a tight place. Now, hoping that I have not bored you with what I may think great achievements, I shall come to the point of my desire and, having read all you have written in The Inland Printer for many years,



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MORNING GLORIES



and from which I have learned many valuable lessons, allow me one direct favor at last. It is upon a subject that I think you are thoroughly familiar with, although as member of the lithographers' union I asked many of the stars here, but they either will not or can not disclose what I am after, that is, a list of colors, their serviceability on stone, their durability and source of manufacture. There can not be many of these colors and I hope it will not be difficult for you to give me such a list." Answer.—We print the letter of our correspondent in full, believing that it is a remarkable document, showing how varied the knowledge of a superintendent should be in order to conduct a lithographic business intelligently. Answers to the questions asked follow:

REDS

Carmine lake, made of cochineal, is affected by acids and alkaloids. Very sensitive to light, its covering power is of a glazing nature. Madder lake, made of roots, also artificially of anilin, becomes white through the action of acids and alkaloids; not affected very much by light; printing power, glazing. Geranium lake, made of anilin, becomes white under the influence of acids or alkaloids; very sensitive to light; power, glazing. Vermilion, made of sulphur and quicksilver, becomes black through nitrous solutions; power, very dense; must not be mixed with colors or varnishes containing lead. Imitation vermilion, made of lead or chrome oxid; alkaloids turn it yellow, sulphur turns it black, light turns it yellow; good body for covering.

BROWNS.

Light ocher, made of sulphurous iron oxid; covering power not great. Dark ocher, same as above, but burnt sienna earth, or Italian ocher, made of an earth (hydrated iron oxid); power is glazing. Umber, same as above. Mangan brown, same as above.

YELLOWS.

Cadmium yellow, made of sulphur; cadmium is affected by acids; good glazing color; must not be mixed with varnish or color containing lead. Chrome yellow, made of chromic oxid of lead (neutral), is turned white by acids and alkaloids; gets darker under the influence of light; good covering power; must not be mixed with colors containing sulphur. Naples yellow, made of lead oxid of antimony; good covering power.

GREENS.

Textile green, made of milori blue and chrome yellow; not easily affected by light; not much covering power. Chrome green, made of chrome oxid; power is glazing. Viridin green, made of anilin; affected by light; power is transparent. Cadmium green, made of milori and ultramarine with cadmium yellow.

BLUES

Milori blue made of sesquiferro-cyanite of iron and yellow prussiate of potash; gallic acid turns it black; power is glazing. Paris blue, same as above. Ultramarine, made of sulphur and silicium oxid; turns white under the action of acids. Indigo, made of plant substance; artificially made of phenol; power is glazing.

VIOLETS.

Anilin violet, made of an earthen base and anilin; very sensitive to light; power, glazing. Good violets can be mixed with ultramarine and geranium lake.

WHITE

Krems white, made of carbonic-anhydrous-lead-oxid; turns black through sulphuric agents; is easily affected by light; must not be added to colors containing sulphur.

ENTERPRISE.

Foreman — The cat fell into the press and went through. Editor — Well, send these copies out as maps of the plague district of India.— Chicago News.

HOW MUSIC IS PRINTED.

There are four methods of printing music—the first by drawing on transfer paper; the second, by impression from engraved plates; the third, by setting up the characters in type; and the fourth by making the impression on stone. The latter process, which requires much skill and practice, is but little used at the present time, chiefly on account of the necessity of producing the copy backward, in order to form the negative. When the copy has been engraved on the stone, the process of etching takes place. This consists in the application of a solution composed principally of gum arabic and nitric acid. The stone is then ready for use, and impressions can be taken from it.

The process of drawing on transfer paper consists simply in making a copy of the music to be printed on the paper with a preparation known as lithograph-transfer ink. The paper is then transferred to a special kind of limestone suitable for the purpose, and the stone is moistened and etched in the usual way, as already explained, and is then ready for use.

The process of using engraved plates is the most satisfactory, and gives the most perfect specimens. It is used in printing all the standard works. The plates are mostly made of zinc, and are about one-sixteenth of an inch in thickness. The tools used in this system are many and varied, consisting of gravers, punches, hammers and scrapers, and many others corresponding mostly to the type characters in a font of music type.

The first step in the process is to cut the lines of the staves. This is done with an instrument containing five sharp gravers, which are drawn across the plate until all the staves requisite are engraved. The punches are then used. These instruments, made of the finest possible steel, which correspond in shape with clefs, signatures and note-heads, are forced into the plate by means of a stroke of a hammer, thus making an impression in the place where the note-head or other character is required.

In the case of a correction being made in the plate, the wrong notes are punched back into position from the back of the plate, and the correct note repunched. The gravers are used for the purpose of filling in the stems, ties, slurs and other characters requiring delicate manipulation. The scraper is then passed over the surface of the plate to remove any burrs that may be found. When all the necessary characters have been engraved as described, the plate is subjected to pressure by a steel block, after which the surface is cleaned, in the same manner as a copperplate—that is, by dipping the palm of the hand into whiting and polishing the plate's surface.

The indentations made by the operator are then filled with printers' ink and damp paper used to receive the impressions. These are, in brief, says a contemporary, the various methods employed in printing music.

THE FAULTS OF CONTRIBUTORS.

"Yes," said the editor, as he put his gum brush into the ink bottle and tried to paste a clipping with his pen, "yes, the great fault of newspaper contributors is carelessness."

"Indeed," he continued, as he dropped the copy he had been writing into the waste-basket and marked "Editorial" across the corner of a poem entitled "An Ode to Death," "contributors are terribly careless."

"You would be surprised," said he, as he clipped out a column of fashion notes and labeled them "Farm," "to see the slipshod writing that comes into the editorial sanctum."

"Misspelt, unpunctuated, written on both sides of the sheet, illegible, ungrammatical stuff. Contributors are terribly careless. They are——"

Just then the office boy came in with that dictatorial and autocratic manner he has and demanded more copy, and the editor handed him the love letter he had just written to his sweetheart.—Cloak Models' Journal.

THE PRINTER'S APPRENTICE IN MARYLAND.

The question of the apprentice has always been one of special interest and much perplexity to the Typographical Union. At the first meeting of the delegates it came up for discussion, and at practically all of the conventions since held it has received a share of attention.

The indenture or "binding out" system of the early printers was a much more rigid one than that now prevailing. The indentured youth was practically given up by his parents or guardian to serve a number of years' apprenticeship under the immediate care and direction of the employer. In the State of Maryland, the parent, the boy and the employer drew up a contract in the presence of a magistrate wherein the lad was "bound out" to serve his apprenticeship which ended when he reached his majority. The apprentice's duty was to render service, while the employer agreed to teach him the trade and to comply with such other terms as might be mentioned in the contract. Should the boy prove unprofitable, his employer was not at liberty to dismiss him. On the other hand, should the lad become dissatisfied and run away, he might be apprehended by an officer of the law and returned to

The relations existing between the master printer and his indentured apprentice depended much upon the character of the individuals. In some establishments the unskilled services of the apprentice were used to the utmost and little attention was paid to his further instruction. In other cases, especially in small offices, there often existed a true parental interest and filial regard between employer and apprentice. Most often the employer was daily associated with those learning the trade, and the apprentice had abundant opportunities for perfecting his skill and wide scope for developing his industrial ambition. Ordinarily the apprentice developed higher aspirations than to become merely a laborer setting so much type or folding so many papers per hour. His work became dignified, and the young printer constantly looked forward to the time when he should have acquired sufficient skill in every phase of the craft to become a journeyman in a highly skilled trade.

The Civil War was probably one of the direct causes of the breaking up of the indenture system; at least about this time remarkable changes occurred therein. Parents would no longer consent to indenture their children in a way similar to that of binding out slaves and this part of the apprentice sys-

tem passed away forever.

The introduction of typesetting machines has wrought revolutionary changes in the printing craft, and the modern apprentice is confronted with very different conditions from those of his early predecessors. He may now leave his employer whenever he desires and the employer may likewise dismiss him at pleasure; but [in Baltimore] the apprentice can not leave one office and enter another unless he has secured a release from his employer and the consent of the union. Under the indenture system the boy sometimes served eight or ten years, that is, from the date of contract until he became of age. At present the term of service is four or five years, and ends with the youth's twenty-first year. The apprentice of to-day is largely dependent upon the foreman for instruction. Should the foreman not have some special interest in the beginner, information from this source is likely to be very meager indeed. There is no longer the daily contact between the employer and employe, and the beginner can not look to him for help. There is no reason why the individual journeyman should take the time to instruct one who may become a rival for his position. The local union regulates the number of apprentices but makes no provision for their instruction.

Moreover the new processes introduced into the printing trade have necessarily affected the workmen. The specialist has made his appearance, and the modern apprentice has lost that industrial ambition which characterized the early printers. In some large printing-offices we find no apprentices whatever. The old all-round craftsmen are rapidly disappearing, the number of specialists is increasing and many incompetents are found in the trade. All recognize that a reorganization of some kind is necessary. The best interests of the craft demand it .- James M. Motley, in Johns Hopkins University Circular.

TRADE PAPER ADVERTISING.

There is no exaggeration in the claim that the trade journal provides the cheapest and most effective means of introducing an article. Every-day experience makes it good; but this is not to say that the average merchant who is well stocked is going to buy immediately because he has seen an advertisement which interests him, nor that he will do more, as a first step, if he needs goods of the class advertised, than to submit the usual inquiries for samples or further information which, if found satisfactory, will justify his taking up with a new thing.

The desirability of keeping an advertisement continuously before the trade is obvious. Goods already well known are kept to the front in this way, and perhaps the most liberal advertisers in trade journals are manufacturers who have nothing new to offer, but who appreciate the importance of competition, and who will not permit competition to obscure, by their own neglect of advertising, the merits of the goods they offer.

To establish the sale of a new article, though aided by the intelligent recognition of novelty and improvement on the part of the retail merchant, surely calls for patience and liberality in dealing with the organs devoted to trade announcements, but which is justified by results, as the success of well-conducted trade journals makes abundantly manifest.

And as a class of publications, taught by their own interests, trade journals do excellent service to their advertisers by their fair and moderate presentation of information in their reading columns.

In short, they do everything but show the goods offered for sale in the store of the retailer, and at a reasonable price charged exclusively for advertisements.

Well-conducted trade papers preserve their independence; they haven't a line of reading space on sale. They make no pretensions to do more than we have stated, but they do it well, with results to all concerned which are remunerative, provided what is offered is meritorious and a reasonable persistency maintained in placing it before the trade.— The Fourth

THE LAND OF THE DAILY PAPER.

The latest report gives 22,000 newspapers to the United States alone. In the whole world there are only 50,000, Great Britain having less than 10,000 and Germany 7,000. Russia

This growth is wonderful, when it is remembered that in 1800 the daily papers of the world could be counted on your fingers. Nearly every government did everything that it could to prevent newspapers from being sold at a low price.

Up to 1836, in England, every newspaper had to pay a tax of 84 cents on every advertisement, besides 8 cents on every copy and a heavy tax on the paper it used. If any editor sold his paper for less than 12 cents, he was put in prison. In 1832, two hundred English editors were prosecuted for trying to give the news to all the people.

AN UNBIASED OPINION.

It is a perfect luxury to read THE INLAND PRINTER, of Chicago, which is the best printed and most interesting trade publication in the world. The advertisements are in themselves a profitable source of study. The printing business is evidently the most progressive of all pursuits. We say all this spontaneously, having paid for our September copy of the periodical aforesaid. - Missoula (Mont.) Democrat, September 10, 1903.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

Cost of Composition.—E. B. Cromwell, Baltimore, raises a question in the following letter that should provoke profitable discussion:

How many publishers or foremen of newspapers know what they pay per column for the setting of their matter? May it be said that there are none? A brief look-in on the question will convince the investigator that the problem is one of many perplexities, and, indeed, to the superficial observer, one whose solution is beset with apparently insurmountable obstacles. We have heard foremen, when asked the question, hazard a guess and bluff it through; we know of others who make a feeble — and shall it be said futile? — effort at accounting. Now, are there any who know with absolute certainty what they pay per column for setting their matter?

It may be urged that, knowing the total bill for the composing room, the details are valueless. This is very true if the publisher does business in the hit-or-miss style; but if correct principles dominate the conduct of his work, he can not be convinced that every ascertainable detail is not a necessity.

The difficulties that confront the tyro in the quest for exact figures are so perplexing that he is almost driven to despair and he fain would appeal to those who have succeeded, if any there be.

I recall the case of a paper which published one thousand columns per week, and where in a certain week the bill was \$1,500. I was informed that it cost \$1.50 per column to set the paper. This statement was crroneous for several reasons. It cost more to set the ads. than the news matter, even if the ads. were machine-set, and very much more if there was any considerable amount of handwork on them. Besides this, in the one thousand columns there may have been fifty to seventy-five columns of standing ads., and the editors may have killed anywhere from ten to fifty columns of news matter. Using the maximum figures given, the fifty columns of matter killed will increase the total to one thousand and fifty, and when the seventy-five columns of standing ads. are deducted, the columns set would appear to be nine hundred and seventy-Another reason for the rejection of the method mentioned is found in the fact that bills will vary, and if the number of columns is constant at one thousand, the cost will rise or fall with the bill, when it is a fact that the cost does not change appreciably. There are many reasons that may be adduced in support of this statement. The work of the operators on the machines will average from week to week about the same, the ad. men vary but little in their product, and the readers' work is about as near being a fixed quantity as the others. And, while the bill may be greater or smaller, it seems to one who has not gone deeply into the question that the cost per column ought to be about the e the year around, the bill increasing when the ads. (the more costly part of the work) increase.

The chief difficulty in newspaper accounting is to determine how many columns are set per week. This may seem an odd statement, but he who attempts to demonstrate its oddness will meet unlooked-for obstacles. Let us look into the matter. A paper that carries from three hundred to four hundred columns of advertising matter per week has much to do with those ads. that does not appear in the finished product. The style of the ad. may not suit the man who pays the bill, and it may be almost wholly reset. There may be minor changes in many other ads., which, while they will not lengthen the ads., will increase the amount set. There may be ads. set in one week that will not be used until the next or some later date. The advertising bureau often sends a string of ads. which may cover several months. These are set and inserted as they fall due. How are these matters to be handled?

These ads. are paid for the week they are set. What is to be done with the space occupied by illustrations? It can not be counted as matter set, yet time is occupied in the adjustment of the bases, borders and lines. Many papers set a great quantity of clippings from exchanges. Twenty or thirty columns may be set in a week and only a small portion of it used that week, the remainder being held for future use. It must be borne in mind that matter of this description is not used in mass, but is placed here or there to fill in.

How can these details be followed up and accurately disposed of in a busy, hustling daily newspaper office?

I have often seen elaborate forms designed to cover every possible detail of work in a job office, which, no doubt, when properly filled, accomplish the aim desired; but I imagine that such a thing is impracticable in a newspaper office, and that the figures must remain inexact, a close approximation being the ultimate point that may be reached.

To those who have not given this subject much thought it will be sufficient to furnish just one of the obstacles that bar exact accounting. I will take the matter of corrections, and by corrections I mean changes made after the job is completed. In the job-office account blank there is a space in which to enter time spent on corrections. It may be presumed that one man, or at the outside two or three, will do this work. How is it in the newspaper office? The corrections are often made by as many as ten or twelve men. On the revise one line may be needed, and it may be necessary to employ still another operator to set it. It frequently happens that three or four successive proofs of a large ad. are called for by the ad. writer, each with its changes, sometimes of only a line or two, and still other operators may set these lines. This is the process for one ad., and when it is considered that it is the type of dozens, it will be seen into what an inextricable maze one will place himself if he attempts the job-office method.

Is there a method of accurate newspaper accounting?

To Mr. Cromwell's last question I would answer "No." However, there is one approach to an accurate figure that it may be well to consider. Machine operators, in nearly all cases, are paid by the week, and a record is kept of each day's work. The publisher or foreman who knows the average number of ems set per machine, can easily tell, by dividing the number of thousands into the daily wage of the operator, how much per thousand it costs him, and multiplying this figure by the number of thousands in a column will give the cost per column. This gives the cost of reading matter only - it is more difficult to arrive at the cost of advertising. A complex ad., with various panels, figures, etc., costs much more than a column of plain ads., and it is only the cost of the average column that can be ascertained with any degree of certainty. If accurate records are kept of the number of inches or columns set in a week by each compositor, the compositor's salary being known, it is easy to ascertain the average cost per column. The figures obtained in both instances, however, are only those of actual cost of composition, which covers Mr. Cromwell's inquiry. If an attempt is made to consider in this cost the expense of proofreading, machinist's and foreman's time, gas, metal, rent, heat, light, etc., the problem would be complex in earnest, and opinions as to the manner of solution of such a question would be many and varied. It is one which I should be glad to have readers discuss. It would simplify the matter greatly, and seem perfectly equitable, if there were charged against the cost of composition only those items of expense which are incurred by it exclusively, namely, machinist, proofreader, galley-boy, metal and gas, reducing the total cost of these down to one week and proportioning this cost to the average number of thousands of ems composed.

Special Issues.—Among others, the following special issues were received for criticism or comment:

Nokomis (Ill.) Progress, Souvenir Supplement.—A nicely illustrated and well-compiled number, which was nearly spoiled by the use of too much ink and of a quality not suitable for the work.

JOHNSTOWN (S. C.) News, Industrial Edition.— Aside from the offset, the work is very creditable.

Implement Age (Philadelphia-Chicago), Convention Number.— One hundred and forty pages, about three-quarters advertising. That the book was the product of Ware Brothers Company, Philadelphia, is sufficient guarantee of its quality.

A STOCK company has been organized in Salt Lake City, with a capital of \$50,000, divided into ten thousand shares of \$5 each, for the purpose of publishing a daily in that city to be called the *Utah State Journal*. The officers of the company

are F. J. Cannon, president; W. W. Browning, vice-president, and E. A. Littlefield, secretary and treasurer.

A Memorial Page.—Wi.en Edwin Justin Udell, editor and publisher of the Rantoul (Ill.) News, died in April, that paper published a memorial page, reproduced herewith, that was unique. Instead of crudely turned column rules, there is

more than seventy-eight thousand sheets up into sets, but as soon as completed they were sent to the two hundred contestants whose ads. were first entered. It seems almost incredible that this little ad. could be set in three hundred and eighty different ways, no two alike, but such is the case, and it is hoped that the selections will all be made in time for a full

presentation of the result, including the winning ads., in the January number.

PRIZE CONTESTS .- There is a general revival all over the country of the prize contest idea for increasing circulation, and the interest taken by the public is even greater than ever. A number of years ago, when the postal authorities ruled against the lottery, there was a decided drop in the popularity of prize contests, as nearly every scheme included as its main attraction an element of chance, and with this excluded they all seemed very tame. But within the last three or four years there have appeared many new contest plans that have proved popular, and in many instances very beneficial to the newspapers. The INLAND PRINTER would like to learn more of these contests, particularly of the results obtained. Every publisher who contributes of his experience, by sending to this paper a detailed description of the plan and results of any contest he has conducted, will confer a benefit upon fellow publishers, and in return will no doubt secure valuable suggestions for something new that may be used in his own field. The Bristol (Va.-Tenn.) Herald is conducting a two-months' contest that promises to be most successful. The Herald is a new daily, and in order to hasten its introduction into the homes of its vicinity, offers four valuable prizes as Christmas presents to the four persons who first send in lists of one hundred subscribers, each of whom must be paid in advance for one year. The prizes are a \$500 piano, \$300 bedroom set, \$150 diamond ring and \$75 rifle. To the next five persons will be given ten per cent of all money collected. John Wood, the business manager, writes as follows: "The subscription scheme we believe to be something a little different from anything we have ever seen. We are gratified to note that, although it has been out but one day at this writing, great interest is being taken, and already numbers are working. Aside from the returns we expect for the circulation department, the scheme will show us just how much our paper is read and to what

extent an advertisement is noticed. Right now, when we are just starting (we are only two months old), this information will be worth much to us. Our opinion is that we would have to spend probably as much as these premiums are costing if we worked the circulation up to the point to which we hope the scheme will bring it, and also that it is worth more to us to spend it in a lump and get the benefits of the increase in circulation before Christmas, when it will be most valuable to us in an advertising way." It is hoped Mr. Wood will write later and give full particulars of the success of his undertaking.

CRITICISMS.— Many papers sent for criticism fail to reach the editor of this department, particularly those forwarded through the Chicago office, as these must be remailed. Directions given under the heading of this department should be followed. Several letters are before me this month stating that papers have been sent, but the publications referred to have not arrived. Suggestions for the improvement of those received follow:

Albert C. Hammond, Wessington Springs (S. D.) True Republican.

—More reading matter should appear on first page, and this could be



A MEMORIAL PAGE.

a carefully mitered border, which in the original was six-point, while an eighteen-point rule enclosed the pictures. The whole arrangement of rules and matter is very artistic.

The *Petit Journal*, of Paris, claims a daily circulation of one million copies. The paper having the smallest circulation is the *Imperial Review*, published for the sole benefit of the Emperor of Austria, which consists of only three copies.

AD. CRITICISM.— No exceptionally good ads. were received this month. "Ferguson's Printers," Richmond, Virginia, and C. E. Hoffman, Wooster, Ohio, submitted some neat arrangements, but none was sufficiently distinctive to warrant reproduction.

Contest No. 14.— Ad.-setting Contest No. 14 was the greatest The Inland Printer has ever conducted. Three hundred and eighty specimens were submitted by nearly three hundred contestants, and as a result of this great excess over expectations many compositors will be disappointed in not receiving complete sets of the ads. Two hundred slips of each ad. entered were received, and it took several days to make the

accomplished by printing both sides of your supplement when so badly crowded with advertising.

FREEPORT (Ohio) Press .- First page would be improved by larger

OAKFIELD (Wis.) Eagle .- A lack of ink and impression are the only

CASSVILLE (Mo.) Democrat. - More even color and impression are needed. AMENIA (N. Y.) Times .- Grade items of correspondence and run

paper dry. Burlington (Kan.) Jeffersonian .- Better presswork and larger heads

are needed. AUSTIN & BATES, Oneida (N. Y.) Trades Journal .- A very neat little monthly.

ATTICA (Ind.) Ledger .- Everything is neat and attractive, a particularly strong feature being the ad. display.

HAL E. STONE, Sydney, Australia.— Your booklets are unique conceptions and are creditable from an editorial standpoint.

TARRYTOWN (N. Y.) News .- Uneven color on first and last pages, department heads would look better with line of ornaments omitted and "The Past Week's News" should be top of column.

JAMES A. Evoy, manager of the Kemptville (Ont.) Telegram, writes: "Will you kindly print in the next issue of your valuable journal an advertising rate card for a weekly paper of one thousand circulation, based on \$50 per column per year?" Answer .- The price you name for one column one year is extremely low, but I will give a card in accordance therewith which is accurately graded from 25 cents for the first inch up to the yearly contract:

		ı wk.	2 wks.	ı mo.	3 mos.	6 mos.	ı yr.
î	inch	\$.25	\$.40	\$.70	\$ 1.90	\$3.20	\$ 5.75
2	inches	.40	.70	1.30	3.20	5.75	\$ 5.75
4	15	.70	1.30	2.20	5.75	9.85	16.10
6	4.	1.00	1.80	3.00	5.75 7.85	12.95	21.70
8	46	1.30	2.20	3.80	9.85	16.10	27.00
10	11	1.60	2.60	4.60	11.40	19.10	32.00
12	44	1.80	3.00	5.40	12.95	21.70	36.00
20	44	2,60	4.60	8.00	19.10	32.00	50.00

You do not give the length of column, so I have used twenty inches, which is between a six and seven column page, and the figures would not be far out of proportion for either.

COVER-PAPERS.

The paper industry has made great progress in comparatively few years. Nearly all grades of paper have been improved and made better adapted for the uses to which they are put. In none of the grades, however, has there been any more progress than in that of cover-papers, and in some of them there has not been nearly as much. Formerly a coverpaper was somewhat bulkier than ordinary grades, and was made in a few colors. Now it is a totally different thing. It is run in a vast variety of finishes and textures and colors, and the papermaker works hand and glove with the printer and designer and publisher to produce the best results. More than that, the papermaker has been forced to become the teacher. He has studied how his product can best serve its purpose, and the results of that study he places before his customers. He issues catalogues showing actual work done on his papers, sparing neither time nor money in his effort to make a coverpaper in reality a thing of beauty. The cover-paper manufacturer is a distinct success. He has put brains in his branch of the business, and he is being encouraged by substantial results. - Paper Trade Journal. .

WAGES OF GERMAN BOOKBINDERS AND TYPEFOUNDERS.

The scale of wages for journeymen bookbinders, which expired on August 31, has been renewed again for three years. The typefounders of Stuttgart, following their fellow workmen of Frankfort-on-Main, have petitioned their employers for and obtained an eight-hour day. The minimum weekly wage is now fixed at about \$3.60.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, print-

Pens and Types.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

Punctuation.— By F. Horace Teall. Rules have been reduced to fewest possible, and useless theorizing carefully avoided. Cloth, \$1. COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. why joining or separation is preferable, with concise rules an ical lists. Cloth, \$1.25. When and

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of formity for spelling, abbreviating, compounding, divisions, tabular k, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents. THE ORTHOFIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

The Verbalist.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 434 by 6/2, \$1.32, postpaid. Vest-pocket Manual of Printing.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 prepages, 50 cents.

PERELESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptey law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, §2.14.

PROOFERANCE AND PUNCTIATION.—By Adèle Millicent Smith. A

and proofreading. Cloth, 12mo, 470 pages, \$2.14.

Proofreading. AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

Grammar Wirthout a Master.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4½ by 6½, \$1.07, postpaid.

by 6½, \$1.07, postpaid.

The Art of Writing English.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth. 12mc. \$1.50. choose between the Cloth, 12mo, \$1.50

A Pronoun. - J. W. C. also wants our opinion on another matter: "Please give us some information about the word you.' It is said to be either singular or plural. When we speak to one person we say, 'Your are the man.' Why do we not say, 'You is the man,' or 'You am the man,' or 'You be the man.' A verb should agree with its subject in number." Answer.- In this instance the verb agrees with its subject in number, because the pronoun is plural and the verb agrees with it. We are not told by the correspondent who it was that said "you" was singular, but the one who said it did not say what was true. It is always plural, even when addressed to one person. J. W. C. it was who wrote a criticism of THE INLAND PRINTER'S proofreading, noting a few petty typographical errors. He gives us evidence that there are others who can slip a little, in writing "your" instead of "you," and in ending a question with a period.

An Abbreviation.—J. W. C., Washington, D. C., sends this: "Usage decrees that 'northwest' shall be one word when used to designate one section of a city. A prominent daily newspaper follows usage and abbreviates the word 'Nw.' Objection is entered against this form of abbreviation; but it is not a more consistent abbreviation than 'No.' for number." Answer.—It is to be presumed that the last clause was meant to be a question, "Is it not," etc. No, it is not more consistent than the other one mentioned, because the latter is an

have a genius for conjectural emendation when an author writes a difficult hand. He may carry emendation too far, as in the case of the French author who wrote that, if any one would know Love, il faut sortir de soi. The proofreader, seeing no sense in this, altered it to 'if any one would know Love, il faut sortir le soir,' 'he must go out in the evening,' which is very true, but not what the philosophic author meant to say. Perhaps a proofreader corrected, in a geographical work, 'a plain covered with erratic blocks' into 'a plain covered with errotic blacks.' Blocks are not erratic, he doubtless argued, but negroes are amorous. This was a brilliant emendation, better than the German editor's emendation of 'He smote the sledded Polack on the ice' into 'He smote



Photo by R.R. Sallows, Goderich, Ont

A MUTUAL UNDERSTANDING.

actual contraction, being the first and the last letter of the Latin word "numero." Each letter in the abbreviation under question stands for what is primarily a word itself, and what is a distinct element even in the compound word, and thus each letter is a distinct abbreviation. The "Nw." form would be well enough if conventionally adopted, but it never has been a conventional form. It is a mere oddity. "Northwest" is properly one word in any use, but "N. W." is its abbreviation.

Where Is the Proofreader?—This is Andrew Lang's question, asked in the London Morning Post, in connection with which he says: "Perhaps proofreaders have become scarce owing to the progress of society. The proofreader must be a man who can read, write, and spell. He must know a thing or two, must remember stock quotations from Browning and familiar things in Thackeray, must be aware that Hazlitt did not spell his name with an 'e.' Moreover, he must

his leaded poleaxe on the ice.' But Brilliance is not everything, and I trust that I have given examples of sane and conservative conjectural emendation in reading 'risen' for 'men,' and 'leave' for 'have,' in the obscure passage cited from a literary contemporary. [He refers here and below to errors mentioned earlier in this article.] But a proofreader with all those accomplishments, a proofreader who can hazard a plausible theory of what the phrases of Lady X. really mean, is a man who may soar to being a writer off his own bat, or who can teach English literature in University Extension lectures. Such a man, knowing his own value, deserts, I presume, the thankless drudgery of correcting proofs for more lucrative and agreeable employments. But we miss him sorely from his accustomed place."

"None" Again.— P. B. S., Astoria, Oregon, writes: "In your October number appears a letter from a Washington friend with reference to the incorrect use to which the word

'none' is put. Your friend insists that 'none' has three meanings, as follows: (1) 'None—not one;' (2) 'none—not any,' and (3) 'none—no persons or things.' 'None' not any,' and (3) 'none - no persons or things.' has no such meaning as the third given it by your Washington friend. The word means 'not one,' or 'no one,' and is at all times singular. Instead of meaning 'no persons or things,' it means 'no person or thing.' Abbreviation does not alter the number' of a word or words. If it did, we might indiscriminately use the words 'don't' and 'doesn't.' Your correspendent goes on to say that 'none' must be invested with the properties of a pronoun instead of an adjective to make it plural, and quotes in support of his statement: 'None have survived' - i. e., 'no machine.' Why not 'none has survived'-'no machine'? Should the word be written 'n'one,' or 'no'ne,' as would technically be correct, there would doubtless be much less effort on the part of writers to pervert it to plural usage." Answer.- Possibly this is a case in which difference of opinion and of use can never be entirely eradicated. It does not seem absolutely certain that there is any pressing need of its eradication. One of these correspondents says that distinctions should be made in the use of the word in dispute, and the other says that it is always singular. Of the two, the latter would be the more reasonable had he but said "should be" instead of "is." Making the distinctions that are noted would be an intolerable bother, without recompense in added perspicuity, since no obscurity is possible in either construction. It is not true that "none" is always singular, although it might well enough be so if all people were agreed on making it so.

The department editor is quite willing to let any one write or say "none of the machines are" or "none of the machines is," and will never take the trouble to tell the writer or speaker of either expression that it is wrong. Either is satisfactory enough to pass without criticism.

On the same day when this letter was received, saying, "'None' is always singular," the editor was turning the leaves of Meiklejohn's "English Grammar," and found therein, "'None' is always plural." Evidently, the grammarian had a different idea from that of our correspondent. He did not, however, state real fact, although he came nearer to fact than the other writer did.

Absolute fact is that some writers and speakers prefer to treat the word as singular, and some use it as plural. There is no better reason for objecting to "none are" than there would be for objecting to analogous uses of other similar words, which never seems to be done. For instance, "We have no apples." "Are there any apples?" "There are none." Should this answer be "There is none?" It should not. Therefore "none" is not always singular. Enough has been said, though, about what should be. Here is a slight record of what has been, is, and will be:

First, the record as given in the dictionaries is that the word means no persons or things, as well as no person or thing, and every one of them says that it is frequently used in the plural. The men in authority in the making of our dictionaries are all accomplished grammarians, and none of them are lacking in ability to determine such a question. But truly it is not in their province to determine in such a case anything but what is or is not established in the language.

The men who made the Authorized Version of the Bible knew about as well as any persons how to use the English language, and they used "none" in the plural frequently—in fact, so often that it is not worth while to quote. Anybody may find instances very easily.

The Rev. Hugh Blair was a noted rhetorician who used the word in the plural.

Alfred Ayres is right when he says that "none" is "Commonly treated as a plural: as, 'None of them were taller than I.' Though 'none' is a contraction of 'not one,' to construe

'none,' in a sentence like this, as a singular, would antagonize prevailing usage."

C. W. Bardeen, in "Verbal Pitfalls," says that the question is in dispute, meaning that some persons think one way about it, and some the other way.

William B. Hodgson says: "Etymologically singular. 'None but the brave deserves the fair,' wrote Dryden, but oftenest perhaps the line is quoted, 'None but the brave deserve the fair;' and 'None are so blind as those that won't see' is certainly the current version of the proverb."

Thousands of instances of plural use could undoubtedly be gathered from the best writings of the best writers, but we seem to have evidence enough. What the best writers use is good enough for any one but those whom Dr. Harry Thurston Peck recently lashed in the "Bookman" under the title "Word Snobbishness." The department editor does not desire to rank with the snobs.

MOST NORTHERLY NEWSPAPER.

The Council City News is the most northerly newspaper printed, issued weekly by the Council City Publishing Company, Council City, Neukluk river, Alaska. J. J. Underhill is the editor and manager. When, about four years ago, Mr.



OFFICE OF COUNCIL CITY (ALASKA) NEWS,

Underhill first went to Alaska as a job printer, he started out with the determination to succeed, although he had the usual difficulties to face, at that time plentiful in Alaska, he lost no time in making good every opportunity. His printing-presses and all his belongings went along with him in a wagon, and when he arrived there he was ready for business. Acting as his own editor, manager, reporter, typesetter, devil and delivery-boy combined, he succeeded in getting the first issue of his paper out the same week he arrived.

Supplies were difficult to get and also very expensive, but there was a sufficient demand to overcome these obstacles. Between times he was putting up his log shanty, and he was soon comfortably located in his winter quarters. Although the size of the paper is diminutive, yet it is up-to-date and has a good paying circulation, notwithstanding the fact that it sells at 25 cents a copy. Naturally, it deals with a class of matter in harmony with its surroundings, and interspersed with plenty of humor and wit.—New York World.

BEHIND IN HIS WORK.

- "So you are behind in your literary work?"
- "Yes! To tell the truth, I'm two novels now behind my advertising man."— Snapshots.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

RECENT statistics have shown that Germany heads the list as a reading nation, and Russia is falling to zero. In 1893, 23,607 books were published in Germany, as compared with

Photo by R. R. Sallows, Goderich, Ont.

AN AGRICULTURAL DILLETANTE.

8,082 in Russia. In regard to newspapers, the inhabitants of the United States are catered to by 22,000 journals, while Russia, with a population of 130,000,000 has only 800. The figures are easily accounted for by the censorship. In Germany the actual number of professional writers is estimated at 12,000, of which number 400 are poets. In behalf of France the assertion is made that she provides the international literature, inasmuch as half the copies of French novels printed are exported, while two-thirds of her historic and scientific works also cross the frontier.

THE CUBAN TARIFF.

Under the Cuban tariff laws are to be noted the following recent rulings: Common paper, used generally for wrapping purposes, but also known as "panel para periodicos," is dutiable at \$2.50 per 100 kilograms, gross weight. Printed or headed envelopes are classified, under paragraph 156, as printed matter, which makes them dutiable at 10 cents per kilogram, to which is to be added a surtax of 30 per cent, for making up. Paper straws are classified under paragraph 161 of the tariff at \$4.60 per 100 kilograms, with a surtax of 30 per cent for making up. Cellulose manila paper has been changed from paragraph 153 at \$2.50 to paragraph 161 at \$4.60 per 100 kilograms.

PRINTING IN RUSSIA.

A correspondent of the *Courrier du Livre*, writing from St. Petersburg, says that there are about 110 letterpress printing establishments in that city, 124 ordinary lithograph, and about a score of chromolithograph, as well as eleven houses which

do photogravure and other similar work. Apart from the Russian ones, about a dozen journals are printed in the capital, including a Polish one, Kraie; two German, the Herald and the Petersburger Zeitung, and two French, the official Journal de St. Petersbourg and La Patrie, the latter being mainly a literary paper, only started at the commencement of this year. The composition of the matter of the German journals is in the hands of men who have come from the Russo-German frontier, and are thus well acquainted with both languages. Only a few French compositors are employed in the city. Practically all the printing establishments are in a deplorable state from a hygienic point of view. The cold weather which prevails during a great part of the year acts as a check upon the ordinary system of ventilation by means of opening the windows, which are usually double. In a few places, mechanical appliances for introducing fresh air into the workrooms are in use. but as a rule they are insufficient. Rents being very dear, many of the printing-offices are situate below the ground level, where the compositors have constantly to work by gaslight in a foul atmosphere. The foreign printer who gets work in Russia is generally pretty well paid, better, in fact, than the native compositor, whose work is frequently mechanical and devoid of taste. So far as the machine-minders are concerned, the Germans are in a majority, particularly in places where fine work from process blocks is done, a class of printing not much understood by the Russians themselves. The usual day's work consists of nine or ten hours, half-an-hour being commonly allowed for lunch, and an hour and a half for dinner. The inevitable tea urn, without which no Russian seems able to live, makes its appearance once or twice a day in addition.

Good printers' ink would command a considerable market in Russia, as printing-offices are numerous, says Mr. Consul-General J. Michell,

in his report for the past year.

According to the Russian customs returns, Germany exports into Russia a quantity of articles immeasurably greater than we do, and of a class in which we could to a great extent compete in that country were greater attention shown to the requirements of the Russian market by our manufacturers.

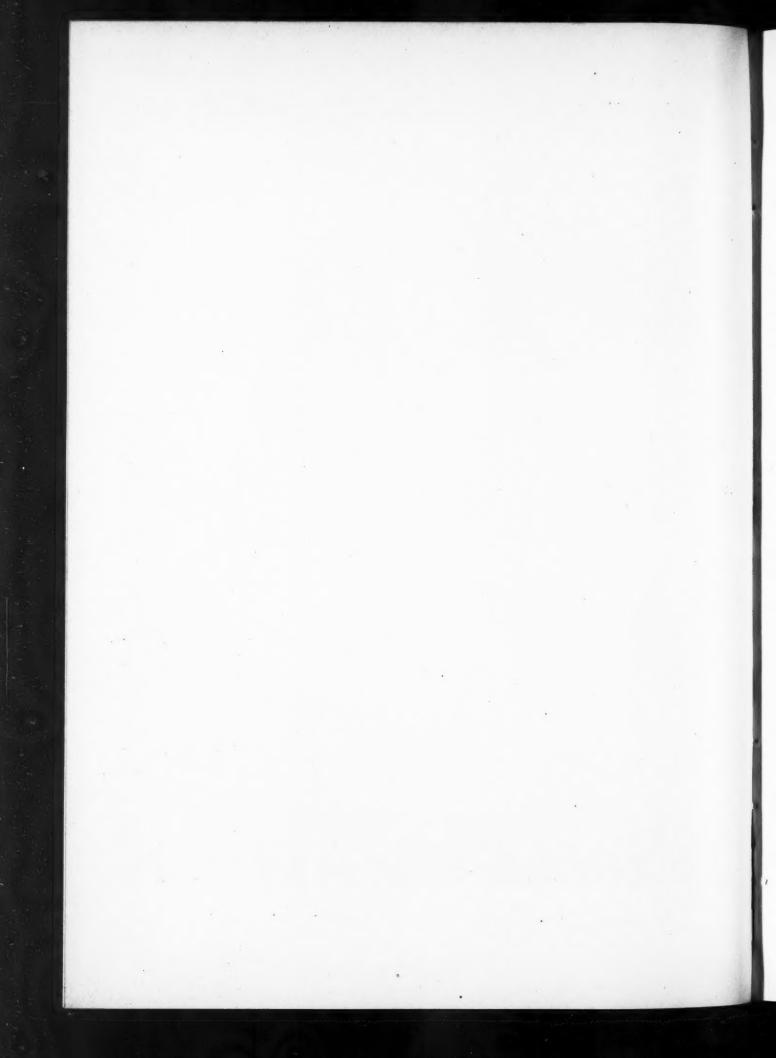
AMERICAN PAPER FOR AUSTRALIA.

Mr. D. H. Ross, the Canadian Commercial Agent in Australia, reports that a contract totaling over \$90,000 per annum was recently made by the proprietors of a leading Melbourne daily, with a representative of a large United States paper company. The amount in question involves scarcely half of the paper required by this newspaper alone.



Copyright, 1903, by N. Brock. Assigned to The Inland Printer Co.

ELAINE



24 Point, 5 A, \$1.75; 8 a, \$1.50; Font, \$3.25

THIN SPACE CASES are Money Savers \$5.15

30 Point, 4 A. \$2.00: 8 a. \$1.75: Font, \$3.75

Playing Real Golf 68 EXCITEMENT

HOME SPUN Scotch Plaids 9

6 Point, 22 A, \$1.00; 44 a, \$1.00; Font, \$2.00 SPECIMEN SHEET MAILED UPON REQUEST Scotch Roman is one of the handsomest faces ever cut. It possesses certain qualities that make it superior in legibility and beauty, line for line and page for page to very many of the faces cast. There is a strength about it, a virility, a square shouldered and upright tenseness and terseness very pleasing to the eye.

8 Point, 18 A, \$1.00; 36 a, \$1.00; Font, \$2.00 CHARACTERISTICS OF THIS FACE

The letters are somewhat closely fitted yet they are read singly and in groups with utmost ease. Due regard was also given to thickness of serif, and being thickened the type will wear well.

10 Point, 16 A, \$1.10; 36 a, \$1.15; Font, \$2.25 FIGURES ON UNIFORM BODIES

It is a fairly lean letter though at first glance it appears otherwise. For these and ideal other reasons it is an face for book and job work.

11 Point, 15 A, \$1.10; 32 a, \$1.15; Font, \$2.25

WE CAN FURNISH YOUR PRINT SHOP Leave the antique methods and carry the most stylish type. Good printing makes a lasting impression on your business associates and is always an investment that brings good results.

12 Point, 12 A, \$1.10; 30 a, \$1.30; Font, \$2.40

OUR TYPE IS KEPT IN STOCK This foundry has been manufacturing type continuously for a hundred years and our reputation is being maintained by studying the needs of our patrons.



14 Point, 9 A. \$1.15; 20 a. \$1.35; Font, \$2.50

DESIGNS FOR BUSY MEN The samples of job composition

in specimen sheets show Scotch Roman is a most desirable letter.

18 Point, 8 A, \$1.50; 14 a, \$1.50; Font, \$3.00

A LEGIBLE FIGURE For Calendars and where prices are made a feature.

Caledonia 8 SOLDIER

STEEP Hillside 2

Floods 5 MINE

A. D. FARMER & SON TYPE FDG. CO., NEW YORK and CHICAGO.

TREATMENT OF MACHINERY BELTS.

To prevent a belt slipping, it can be lubricated with the following compound: Melt and mix ten pounds of castor oil with one pound of tallow. This mixture not only gives increased adhesion between belts and pulleys, but it also acts as a softener to the leather, rendering it flexible and at the same time does not cause any tendency of the fiber to decay. A lubricant for wide belts is prepared by heating at a moderate heat fifty pounds of linseed oil, twenty-four pounds ordinary turpentine, and then gradually adding with constant stirring twenty-three pounds rosin (in fine powder) and one pound colcothar. Mix well and then allow the compound to cool before use.

A lubricant for well-worn belts is prepared as follows: Cut up five pounds of india rubber and melt it with five pounds of oil of turpentine at a gentle heat; then stir in four pounds of rosin in powder, and when that has melted add four pounds of ceresine (yellow wax), and stir the mixture until the wax has melted. While the compound is still warm add to it fifteen pounds of fish oil and five pounds of tallow, and stir until it congeals. This lubricant is applied to both sides of the belt, either warming the belt or else using the compound hot, and when the belts are in use, frequently apply it to the inner side of the belt.

To prevent belts slipping, the following expedient may be resorted to: Apply powdered whiting to the inner side of the belt, sprinkling it on lightly; this can be readily wiped off at any time if necessary. Powdered rosin is often used instead, but rosin is bad for the belt, as it soon dries and, moreover, causes the belt to crack, and is difficult to get out of the leather at any time. Beeswax rubbed on the belt may be used as a temporary remedy in urgent cases, but one of the best remedies to prevent a belt from slipping is to fasten a piece of flat rubber round the pulley or else have the pulley lagged with leather.

To preserve leather belts, lard qil, neatsfoot oil, vaseline or castor oil may be used. All these are of a non-drying nature, and therefore do not gum. To clean dirty, greasy belts, wipe well and scrape off all excess of oil or grease and gummy matter, and then wipe the inside of the belt with a little naphtha or gasoline applied on a cloth. This will remove a lot of the greasy lubricating matter that has been used and make the belt look like new again. The grain side is the proper side of belts to run to the pulley, as this side does not stretch so readily as the flesh side and withstands abrasion better, because the grain side has a better grip on the pulley. Chrome tanned belting leather, owing to the chemical action that such leather has undergone in the process of manufacture, does not take kindly to every kind of lubricant. Vaseline or solid paraffin dissolved in petroleum are the best substances to use with chrome tanned belts. Small belts are often run flesh side to the pulleys, and to cause them to adhere beeswax or rosin is applied to the belt, but, for the reason stated above, such method of using and lubricating belts should not be followed.

The splicing and joining of belts is one which is of importance if the belt is to run without sagging too much. If the belt is one that is spliced or joined by a cement, it is not every kind of cement that will make a fine adherent joint. This is so because of the grease or other oleaginous matter that is in the leather belt to keep it soft and flexible. To perfectly cement the leather, the ends to be joined should be shaved off to a thin edge so as to accurately fit each other, and if the leather fiber shows any greasy exudation the surface to be cemented should be wiped with a cloth dipped in benzine, and allowed to dry before applying the cement. The benzine as it evaporates will extract all grease. It is not an easy matter to obtain a perfectly adherent cement for leather belting. Out of many cements that have given satisfaction the two formulæ given below will be found the most serviceable in the majority of cases:

Ingredients: Best quality gelatin, glycerin, red lead. Soak the gelatin in water for five or six hours; then pour off all unabsorbed water and melt the swollen gelatin in a glue-pot or else a water bath, without adding any more water; separately rub up to a paste five parts of red lead with one part of pure glycerin, and add this mixture to the melted gelatin in the proportion of ten to fifteen per cent of the weight of the gelatin solution; then raise the temperature of the gelatin until it boils and allow it to boil for ten to fifteen minutes, when the compound is ready for use as a cement.

To apply it, roughen the surface to be joined by means of a rough file; do not use sandpaper or emery cloth, as they clog up the fiber of the leather and prevent the perfect adhesion of the cement; then lay the cement on both surfaces smoothly with a brush or flat-bladed knife, such as a glazier's putty knife, laying the two cemented surfaces together, and apply pressure until the cement has dried. Owing to the affinity of glycerin for oils and fats, this cement can be used on leather that is impregnated with grease.

But on belts that are not greasy use the following cement materials: Best white glue, gelatin, Demerara sugar, shellac, liquid ammonia. Soak one pound of best white cabinetmakers' glue in three pounds of cold water for ten hours, and one-half pound of best gelatin in one pound of water for five hours; then put the softened glue and gelatin together in a glue-pot, together with any unabsorbed water, and melt it by gentle heating. Separately boil up one pint of water, and, while boiling hot, stir in one-third fluid ounce of liquid ammonia, and immediately add one ounce of orange shellac and boil the mixture; when the shellac has dissolved, put the fluid into a bottle for use as required. It forms a drier to the glue, and causes greater contraction of the glue as it dries. When the heated glue is boiling hot, add one-half to one fluid ounce of the above shellac solution per pound of melted glue, and after stirring a few minutes put in some Demerara sugar in the proportion of two to three ounces per pound of glue solution; stir well and allow to cool for fifteen to twenty minutes, when the cement will be ready for use.

To apply the cement, have the surface to be joined clean, slightly rough and free from grease or oil; warm the surfaces to be joined by passing a hot iron over them, and before the leather cools lay on the cement with a brush, using it as hot as possible on one surface to be joined; then lay the other surface (not cemented) over the cemented end, and apply hot pressure until the cement has dried. Hot pressure is best to employ, because the cement contracts very considerably under heat and becomes as tough and insoluble as india-rubber.— British Printer.

AGRICULTURAL NOTE.

Village Parson (entering country editor's office) — You promised to publish that sermon I sent you on Monday, but I do not find it in the latest issue of your paper.

Editor - I sent it up. It surely went in. What was the name of it?

Parson - "Feed my lambs."

Editor (after searching through the paper) — Ah — yes — um — here it is. You see, we've got a new foreman and he put it under the head of "Agricultural Notes," as "Hints on the Care of Sheep."

HIS FINAL AUTHORITY.

I have been a reader and an admirer of The Inland Printer from Volume IV, and my admiration of it increases with every issue. I have seen publications, devoted to the art we love, started, rise and fall, but not one, even of the so-called "high art" publications, has ever succeeded in winning me from my first love, the grand old Inland Printer. I take half a dozen or so printers' publications, some from foreign countries, but The Inland is my final authority on all questions that come up in the "trade."—I. E. C., Metropolis, Illinois.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

THE PREPARING OF COPY.

It has often been said that the composing-room of a printing-office is the "sink-hole" of the establishment, and that all money invested in it is profitless, and that the pressroom and foundry (if there is one connected therewith) have to help carry the expense and share their profits to keep the former in running order and up-to-date.

The reasons for this are various, and a great many of them may be obviated if the same care is exercised in the preliminaries of the work, as is done in the case of both foundry and pressroom. For instance, a foundry will not accept forms or cuts from the composing-room unless they are perfectly square, locked-up properly, planed down as they should be, cuts leveled to the height of type, bad letters removed — in fact everything done to "help" them do their work so as to meet the requirements of the pressroom and insure a perfect plate for press. For it is a fact that the time limit in pressrooms has been so cut down to a minimum that everything that tends to delay has been eliminated. It must be right. It must measure up to all the requirements, in all respects, or it is rejected.

Is it so in composing-room? Do you get copy in perfect condition? Can any first-class office depend on following it exactly, and keep a uniformity of style in spelling, punctuation, and the use of figures and capitals? How often all the editing, or a greater part of it, is done in the proofroom after the compositor has put it in type? And how many compositors have to "stand in the rack" and lose time (and consequently money) in correcting, so as to make a uniformity of style and punctuation? And how often, when they are disputed, does the office itself have to correct such matter, and that at a considerable expense?

Authors and editors are very careless in these matters, and you can not make them fill the bill on the minutiæ of style and diction, which means so much in a well-printed book, and if not done, are such an offense to a well-informed reader. In fact, all these technical points have to be attended to, and it all accrues to the detriment of the profits in composition.

Now, to make such work profitable is to start at the beginning and have reformation, and the sooner employers make up their minds to this fact the better. Why not be as particular as foundry and pressroom, and insist on having copy in as good shape for the compositors as the molder wants his forms for molding and the pressman for printing? Is this asking too much? If good copy can not be insisted upon from the author or publisher, it would pay the office to have some competent person in the office, who knows the style, prepare it so that either the operator on the machine or the hand compositor can literally follow copy. Then keep the proofreader's "hands off," only to correct real typographical errors, and the publishers from meddling with it, and if they do, let them pay for it. This is the whole thing in a nutshell, and when this is done, and not until then, will this constant "jarring" and "kicking" about expenses in the composing-room be obliterated.

In preparing copy four principles should be adhered to by the person so employed: First, see that quotations in matter are properly marked; second, every figure that is to be spelled out according to the rules of the office should be ringed, so that the compositor will know positively when to do so, and avoid undue wrangling between him and the reader; third, delete all unnecessary markings on copy, such as a too profuse use of italics, small-caps, etc., unless insisted upon by publisher's express orders; and fourthly, make some rule in regard to the use of capitals that will be clear to the compositor, and adopt some system of marking that will leave no doubt as to what is wanted.

This does not fully cover all the necessities of the case, but enough is here stated to set us to thinking, and perhaps call for other opinions.

W. G. B.

THE PROPER PLACING OF THE TOB PRESS.

From observation and experience, the writer has come to believe that the rearrangement of the equipment of many printing-offices would result in considerable gain in space, convenience and time. Those who have this in charge do not, apparently, give the matter much thought, or do not appreciate the advantage of conveniently placed material.

Take, for example, the placing of job presses. The writer has known many instances where valuable space was lost by the improper location of the jobber, where the front of the press was toward the window. Placed in this position, the light falls directly on the ink disk, where it is least needed, while the platen is shadowed by the operator. Now, if the same press be turned completely around and placed with the back to the window, there will be a saving of all the space previously required to reach the front of the press, the presses can be placed side by side, and the light will fall directly on the platen, where it is needed, without being obscured by the workman.

John R. Bertsch.

KEEPING SPECIAL SORTS.

Every composing-room will, from time to time, be called upon for work requiring an excess of sorts of some particular font, and the lapse of time between the successive using of these particular types is so great that their very existence is sometimes forgotten. In most printing-offices these special sorts are stowed away in the top boxes of the case, if of job fonts and room can be found, or they are put in a box (any old box that comes handy) and stowed away on a shelf. Even in the offices having modern sort drawers, these seldom used special job sorts are not always to be found at a moment's notice. An easy remedy for this is a card index of all special sorts, rules, borders, ornaments and things not often used, with a record of the amount of each, and the date of their last use and condition at that time. To be sure that they are in place when wanted, such sorts, etc., should be kept in a special closet or cabinet, which should be kept locked and the key kept by the foreman or distributer, and no one allowed to get at them without the foreman's order.- Progressive Printer.

MORE ABOUT GENERAL DISTRIBUTION.

"A place for everything, and everything in its place," is the motto of the "general dis." man of the University of Chicago Press.

I have read considerable lately about the position of the general distributer, but I do not think the above motto is carried and followed so closely in any other office as it is in the one mentioned above, at least not to my knowledge. I have never seen everything so compact and handy to the job compositor.

Some eight or nine months ago the superintendent placed a man in charge of the general distribution. He received permission to have things as he thought best for the job compositor. From that time to the present he has added improvement upon improvement, until to-day the job-man, ad.-man, or tableman can find anything he may need almost at his finger-ends.

He has gathered together all the job type in the office and placed it in the lightest part of the building. He has arranged the frames and cabinets into almost a perfect square. In the center of this square is the dead-stone and the miscellaneous table. The miscellaneous table is the handiest and greatest labor-saving piece of furniture I have ever seen in a printing-office. The dimensions of this table are: Eight feet long, four

feet wide and four feet high. At one end of the table is the lead and rule cutter, at one corner, and the shaving machine at the other corner. Between the two he has placed holders for sticks, emery paper and the end of a file. All these articles are fastened to the table with the exception of the piece of file; this he has imbedded into the wood almost on a level with the surface. Immediately behind these articles, and within easy reach of the workman, are sort boxes of every description necessary to the printer, such as bastard leads, rules, slugs, quads, spaces, leaders, etc. At the other end of the table is a vise and a larger piece of emery paper for the cleaning of rules, sticks, etc. On one of the side pieces can be found hanging such handy things for the jobber as rasps, pincers, chisels, saws, hammers and fine files. He intends having sort boxes made for the table, dimensions 10 by 12 by 1, for 1, 11/2, 2, 21/2, 3, 31/2 and 4-em pica leads. Summing it all up, I think the miscellaneous table should be installed in every first-class office, in handy reach of the workman.

Different faces and styles of type are all kept together; for instance, a workman can go to the Caslon old-style cabinet and set up any size desired from eight to thirty-six point, italic, small caps, or upper and lower, the small caps and italics being in separate cases. The body-type is always up and ready for use, being on top of the frames, and starts, from right to left to the square with six-point and ending with eighteenpoint, every size body-type coming between these two. No one is allowed to cover up any of these cases at any time in any way whatsoever. This rule is strictly adhered to, and is a good

Rule cases of all kinds are kept together alongside of the ead and slug racks, and within easy reach of the table. He

lead and slug racks, and within easy reach of the table. He has erected small boxes at the sides of rule cases for the corner-pieces. His frame is within easy reach of the deadstone, below which he has between fifty and sixty slides containing live jobs. He also has a rack containing what he calls "chasers," on which the jobber, after taking a proof of the job, can place the same, so he may more easily follow it to the

press.

All type is distributed dry. There is more than one advantage in this. If a jobber happens to need the particular case in which he is distributing, he may take it at once, and find the type dry and easy to handle. Then, again, if the line is spaced with hair or copper spaces all that is necessary is to rap it gently. If the type is wet, as every one knows, it is not an easy task to separate such spaces.

SLUG THREE.

FOLLOWING COPY.

A matter in composing-room economics the expediency of which is open to controversy is the rule in many newspaper offices that directs the Linotype operator to edit the copy, the bulk of which is hastily written and even more carelessly prepared. It can not be shown that much of the copy does not need revision, and it is equally true that a few - an infinitesimal percentage - of the operators are competent to make all necessary alterations, but this class is so small in number that they can not be considered. We have to do with the great army of incompetents, the men of varying degrees of unfitness for such work, among them that dangerous class made up of those aggressive fellows who think they know, and who do not balk at "improving" anybody's copy. It is pertinent to ask if anything is gained by the enforcement of such a rule as that referred to. It has been claimed that much time is saved in setting the matter right in the first instance. This is a contention that none may deny. But is it always set right - are the changes made by the operator the right ones in even a bare majority of cases? Any competent man who has had proofroom experience will answer this question in the negative.

It is necessary, to look into this matter intelligently, to ascertain under what conditions a paper is published — whether the publisher is careless as to the expenditure of his money. If a paper be run on the "wide-open" principle, any rule or no

rule may be applied, because the lavish outlay of money will accomplish the desired result. In the case of the composing-room that is expected to be administered economically "small matters" like this must be looked after. Every unnecessary line set represents a double loss—of time and of money—and the amount of labor thus wasted in the course of a night's work on the average paper is considerable.

It would be far better to issue a sweeping rule to follow copy than to have an operator, whose knowledge of rhetoric has been gained by the absorption process, tamper with sentences perfectly written, which later on have to be readjusted by the proofreader and reset. The writer has seen sentences written by Macaulay "improved" by the up-to-date Linotypist. If the operator could be induced to confine his changes to matters of which he has positive knowledge, his work would be valuable; but the making of even such a rule as this would lead to trouble, for when can we know that he has such knowledge? A case in point is the operator who found in his copy the word Owego. He knew that Oswego was meant, and so set it. The copyholder, when the matter reached him, also presumed that Oswego was intended, and the reader, who did not see the copy, was victimized by two men who only thought they knew. In another case, in an article describing the properties of the sulphuret of lead, reference was made to it as galena ore. The brainy manipulator was equal to the emergency. He made it appear as Galena, Ore. But these "change" artists do not confine their activities to geographical or metallurgical lines. Men who have never opened a rhetoric and have barely glanced at a grammar, by this rule are set up as judges of collocation and arbiters of diction, and yet, among them is a man who did not know that there was such a word as immanence.

The matter would be a fit subject for amusement were it not of such great economical importance.

Let the old custom which required the correction of violations of the elementary grammatical rules prevail, and let it stop at that.

E. B. Cromwell.

THE GOVERNMENT'S PRINTING PLANT.

The first year the Government occupied a building distinctively set apart for the conduct of its printing business the operating expenses amounted to something over \$500,000. The cost of the public printing grew, therefore, in over sixty years, from about \$10,000 to over \$500,000 a year, and has grown, in the last forty years, from the \$500,000 mark to ten times that sum. Some idea of the growth of this institution is shown by the fact that when the first Government Printing-office was established, sixty thousand square feet of floor space was sufficient, whereas at present 377,200 square feet is none too much to give all branches of the work ample quarters.

The employes now number nearly four thousand, about one-third of whom are women. The entire establishment is conducted upon an enormous scale. As to the size and extent of the plant, the number of people employed and the material consumed, there is no printing-office in the world which approaches it in any of these particulars.

Germany and France are among the large countries which do their own printing. England does hers by contract, and the officials of the Government Printing-office in Washington take great satisfaction in comparing the English government stationery, printed on inferior paper and showing inartistic workmanship, as evidence that the American way of doing is by far the best. Some of England's colonies, however, do their own printing, Canada especially having a printing plant of considerable size and modern efficiency. New South Wales is another colony which also maintains a government printing-office. As stated, however, no public or private institution anywhere in the world approaches in size or facilities the one in Washington.

COLOR IN THE GRAPHIC ARTS.*

SEVENTH PAPER.

THE transition from red to yellow is through the orange colors, which in general are most conveniently obtained by mixing these two shades, since in this way we have it in our power to produce a redder or yellower tint, exactly as desired. There are, however, a few constant preparations of orange dyestuffs, both organic and inorganic in origin, the latter derived from lead and iron.

We will mention here the so-called "saturn red," the best kind of orange lead, obtained by calcining pure white lead to a pale red heat in an oxidizing flame; this has been spoken of when considering red lead.

By "chrome orange" we understand a variety of lead chromate, resulting from the fulfilment of certain conditions during the formation of the chrome yellows, compounds of chromic acid and lead. We shall return to this later. Chrome orange can be produced directly, as a lead color, in the most extensive gradations.

"Antimony orange," a very beautiful orange dyestuff, is procured by calcining a mixture of "blanc fixe," or baryta white, sulphid of antimony and powdered charcoal. The result is a cohesive mass, which, on being boiled in water, gives a yellow solution; the addition of sulphuric acid to this causes the precipitation of the orange dyestuff. This can be varied in tint by boiling the solution, before precipitation, with flowers of sulphur.

Orange lakes are derived from coal-tar dyestuffs, some especially beautiful ones also from dyewoods, such as a dark orange carmine lake from "Persian berries," so-called, and a lighter one from orlean or annatto, a dyestuff procured from the pulp of a fruit native to Cayenne and Guadaloupe. This latter vegetable dyestuff is of further interest from the fact that it is employed in a solution of sesame oil, or Provence oil, for coloring butter, to give the desired golden tinge which pure natural butter usually lacks. Other plant dyestuffs of this class are curcuma, orseille, etc. All these dyestuffs, in general, are also used in the manufacture of yellow colors; we shall therefore meet them again later.

Of yellow colors there exist a great number. We will take up first those ready existing in nature, among which the varieties of ocher deserve primary consideration. Ocher and the other natural colors related to it in chemical composition, coloring and methods of extraction and preparation, constitute the great class of earth colors. Their most essential components are alumina and lime; they are calcareous marls, which owe their coloring to mineral admixtures, chiefly compounds of iron, manganese, silicic acid, barium, gypsum, etc., also occur as components of the earth colors. They are mined from both surface and subterranean deposits in Germany, principally in the Hartz Mountains and in Thuringia; also in Bohemia, France, Italy and England.

After the earth colors have been freed from any non-coloring admixtures, such as earth or stone, the first step in their preparation for the manufactories is a lengthened exposure to the open air, particularly in winter - the so-called "freezing" Through this exposure, lasting often for years, the material becomes more brittle, and so more easily worked by the mechanical pulverization processes. In the stamping mills it is reduced to coarse fragments, and afterward, in wet grinding mills, and with edge rollers, a partially fine product is obtained. This is now brought into washing tanks, where the coarser particles are separated. Those already sufficiently fine, remaining suspended in the water, are collected in great troughs and separated from the clear water by settling. deposit is freed from water as much as possible in filter presses operated by rarefaction of air, that is, the air is sucked out from the space under the material to be filtered.

It is then spread upon boards and dried in drying-rooms or in the open air. Once thoroughly dry, it is further pulverized and sorted in rolling ball mills, and by grinding and sifting machines; in the final process the portion now ready for use is separated from that which is not yet quite fine enough by means of sieves covered with gauze.

To change the shade of the earth colors, they are "burnt" slowly, the duration of the heat, not the height of the temperature, being the influential factor; again, they are brightened by the addition of other colors, such as chrome yellow, or, very generally, coal-tar lakes, which are either simply interminaled or precipitated upon them and fixed.

mingled or precipitated upon them and fixed.

The earth colors furnish us with a great pur

The earth colors furnish us with a great number of dyes in all shades. For graphic purposes, the red, green and blue shades—the first of these have already been mentioned—are numerically in the background; but the yellows and browns are of the greatest importance to us, and we will consider them side by side, for certain earth colors come to us with nearly the same chemical composition for both these shades, and it is altogether most practical to treat of the compound color brown, which does not exist in the spectrum, at the same time with yellow, from which it is derived.

The earth colors of greatest value to us are the ochers. Bole and red chalk, with which we are already acquainted, belong among them; they derive their coloring from iron oxid. The yellow ochers, which come upon the market as "yellow ocher," "golden ocher," "Chinese yellow," "chamois," "satin ocher," "lemnian earth," etc., are clays containing hydrated ferric oxid. The lighter ochers are for the most part less opaque than the darker varieties, and every printer knows that the earth colors in general have rather poor printing capabilities

To discover whether chrome yellow is mixed with ocher, boil a sample of it with a solution of soda, pour off the clear liquid and add acetic acid until it no longer foams on shaking. If chrome yellow was present with the ocher, the addition of a small quantity of a solution of sugar of lead will cause the precipitation of a yellow chromate of lead. The presence of pure coal-tar or other organic dyes may be detected by shaking with warm alcohol, whereupon the latter will become colored; if lakes are present, their coherence must be broken up, before shaking, by the addition of acetic acid, but not to the extent of decomposing the dyestuff.

The "burnt" ochers take a somewhat darker tint, for the reason that the hydrated oxid of iron gives off in the heat the water it contains, and becomes simply an oxid; in this way we get "Chinese brown," "mahogany brown," "ocher bronze," "Venetian red," "Roman ocher," etc., modifications which vary from a reddish color to a dark brown.

Artificial ochers are also produced by mixing milk of lime with a solution of vitriol, or by precipitation of mingled solutions of alum, sulphate of zinc, iron, soda, etc. These preparations receive their brown color only after lengthened exposure to the air, and the shade is also influenced by burning. They come upon the market as "Mars yellow," "Mars brown" and "Mars orange," are remarkably beautiful, per manent, and have, on account of their fineness, excellent printing capabilities. Since, however, they are, as we can understand, considerably more expensive than the natural ochers, they are much used in painting, but hardly at all in the graphic arts.

A variety of ocher is "Terra di Siena," or "Siena earth," named from the Italian town near which it was first found, and of the best quality. Its natural form is that of pale yellow, hard crystals. These are burnt, to facilitate pulverization and darken the shade, and appear then brownish red, distinguished from the other varieties of ocher by the fact that even in this dark modification it is a remarkably transparent

Two very different dyestuffs come upon the market under the name of "umber," one a very fine, soft brown coal, con-

^{*} Translated from Allgem. Anseiger für Druckereien for The Inland

taining a quantity of hydrated oxid of iron, and of great coloring power; the other a disintegrated iron ore related to ocher. The first, purified and burnt or unburnt, is used as an artist's color, but not much in the graphic arts. Unburnt, it is a grayish or blackish brown; burnt, it becomes brownish red. If the unburnt color is treated with lye, in which it dissolves for the most part, and is afterward precipitated again by acids, the finest variety of umber, the so-called "carmine brown," is obtained; other modifications are known as "Van Dyck brown," "Jaccaranda brown," "Cassel earth," etc.

The second variety of umber, called Turkish or Cyprus umber, varies from a reddish to a purplish brown. The two may be easily distinguished by burning a sample on a piece of sheet metal. The carbonaceous umber burns away, leaving a small quantity of ashes; the Turkish umber is incombustible. It scarcely needs to be said that all earth colors take varnish

and are fast to light and air.

As a metallic brown color, we will mention here "Caput mortuum." It is obtained as a by-product in the manufacture of sulphuric acid, and taken from the flasks in a crude state and in various gradations of color. It is pulverized, mixed with common salt and calcined. According to the proportion of salt and to the duration and temperature of the heating process, a red, violet or brown shade is procured. After calcining, the color is once more ground, washed and dried.

"Caput mortuum" is also produced directly from artificial sulphate or oxalate of iron; but the genuine article comes from the crude material of sulphuric acid manufacture, compounds of sulphur and iron, also from the crude lixivium of alum manufacture. "Caput mortuum" is remarkably opaque

and permanent.

"Mahogany brown" or "Accajou lake," "Genoese brown," "nut brown," "velvet brown," "chestnut brown," etc., are colors compounded from those already named or with the addition of black. Brown lakes, from both coal-tar dyes and dyewoods, are numerous, and in many instances, as in the case of "Krapp brown," very permanent. The same names are often used here for both natural and artificial dyes.

To make the list complete, we will add the following colors: Bister, little used now, is prepared from the soot engendered in the burning of beech wood. The so-called mineral bister, or "manganese brown," is an artificial product, with unusual drying properties. "Prussian brown" is calcined Prussian or Berlin blue, a beautiful and durable, but disproportionately expensive color. Asphalt or bitumen is a resinous substance, formed probably by the oxidation of mineral oils and used as a brown color, but only in oil painting. It is of much interest, however, to the printer, because it is used as etching ground in copperplate engraving and employed also in photography, on account of its sensitiveness to light.

(To be continued.)

FOLLOWED COPY.

Towns — Bighed had a signed article in the paper yesterday; printed as he wrote it.

Brown - I suppose he's very pleased.

Towns — Not exactly. The article reads: "Dear Editor, —John Bighed is one of the handsomest and most popular young men in uptown society. Please print this in your society column and oblige, yours truly, John Bighed."

A HIGH COMPLIMENT.

The Inland Printer, having for its clientèle twice as many printers as are in the United Kingdom, has become printerdom's largest repository of practical technical hints. It is, indeed, rather through this technical strength that its preëminence has been obtained. There are other journals pleasantly lit with art supplements, but by its abundant serviceable hints, The Inland has won the deep gratitude of printers.

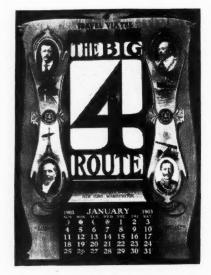
— British and Colonial Printer and Stationer.

THE STORY OF A CALENDAR.

In the private office of the general passenger agent of the Big Four Railway there hangs a frame which almost invariably attracts the attention of visitors, and always elicits considerable interest from all who behold it. The frame contains the pictures of four men, all of them familiar to the reading public, and the originals of four letters, all of which took their being because of the printing of a calendar.

For a number of years it has been the custom of the Big Four to print two calendars—one for the use of the counting-room and office, and the other of a design calculated to be ornamental as well as useful, and, at the same time, to typify four great ideas selected from the fields of science, art, or literature, together with the likenesses of the men who stood for or represented these ideas.

It so happened that the calendar for the current year was designed to represent the four great powers in commerce.



THE CALENDAR.

President Roosevelt, of the United States, stood for commerce on land; Edward, King of England, typified commerce on the seas; President Loubet, of France, represented commerce in the arts, and the likeness of William, Emperor of Germany, was made to stand for commerce in warfare.

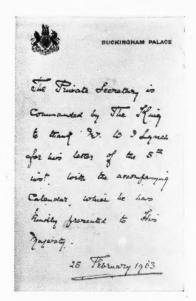
It was suggested to Mr. Lynch, the general passenger agent, that it might, perhaps, be considered an act of courtesy to send each of the august gentlemen whose pictures were used a copy of the calendar and an appropriate letter of greeting and good will. Mr. Lynch approving the idea, a copy of the calendar was sent to each of the interested rulers by registered mail, together with a letter similar to the facsimile of that sent to King Edward.

The secretary was very careful to see that the calendars were put up in a proper manner, and so important did he consider them that he carried them to the postoffice himself to be registered. He noted with amusement the halt in the proceedings as the registry clerk read the addresses on the envelopes, and smiled inwardly when he heard such remarks as "Gee, that must be a fine calendar!" "Wonder if I could get one?" etc. Then followed days of wondering whether the letters and calendars would be acknowledged, or if, when at last they reached the palaces of monarchs and were handled by people in strange and gorgeous liveries, they would meet the unenviable fate of useless waste paper. The mails were scanned in anticipation of replies, and the mail clerks at the office were put on guard, so that nothing might escape their

vigilance. In a few days their watchfulness was rewarded by a square, white envelope, bearing the words "White House" in one corner, and on the inside a letter, the facsimile of which is given below:



FACSIMILE OF MR. LYNCH'S LETTER TO KING EDWARD.



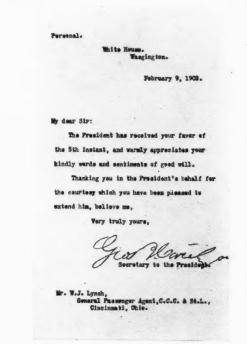
KING EDWARD'S ACKNOWLEDGMENT.

Now the mails were watched closer than ever, and in about two weeks, almost the exact time required for a letter to go and return by the next mail, replies were received from Buckingham Palace and the French capital, of which facsimiles are given in this article.

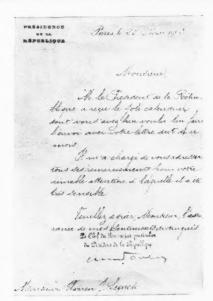
As for the Kaiser Wilhelm, he acted in the gracious, princely manner for which he has become famous the world over. Without the slightest provocation, as is well known, he is accustomed to overwhelm undeserving men with acts of humane good-nature and condescension. You wish to know about the Emperor's acknowledgment? Er—well—the letter of the Emperor never came.—Saxby's Magazine.

THE VALUE OF OLD BOOKS.

The absolute commercial value of old books is a detail which no one can correctly arrive at. Books about books are innumerable, but no work in any number of volumes has yet been published, or indeed can be, giving the correct value of every old book in existence. No man, however long his expe-



PRESIDENT ROOSEVELT'S ACKNOWLEDGMENT OF MR. LYNCH'S LETTER.



PRESIDENT LOUBET'S ACKNOWLEDGMENT.

rience among books, can tell even the approximate value of more than a limited number. The prices of the rarer items vary constantly at sales; the fashions and fads of collectors change, and a secondhand bookseller's catalogue is at best a misleading guide.

The value of well-known but rare literary treasure increases

every year. For this increase in value we owe much to the American millionaire. Money, the millionaire argues, can bring him anything he desires. If his ambition is to found a library of valuable books he sends orders to his London or Edinburgh agents to buy at any price. If two or three millionaires are in search of the same rarity, it is no mystery to understand how a book which fifty years ago brought tens of pounds now realizes hundreds.

Old books in general do not increase in value; certainly they increase in weight, and when the dust of ages settles on them one's chief desire is to get rid of them. The popular idea that if a book is over a hundred years of age it must be of value is a fallacy. Booksellers are daily forced to consign to the waste dealer as unsalable many venerable tomes of double that age. A Bible before it becomes of value to the connoisseur must have been in existence for at least four centuries

Age alone is no criterion of value. A copy of "Waverley," by Sir Walter Scott, three volumes, boards, published in 1814, was sold in London in 1892 for £162. At the Gibson Craig library sale in 1888, an uncut copy of the same book brought only ten guineas. A little book by Charles Lamb, "Prince Dorus," a story for children, containing nine colored plates, published for 1s. 6d. in 1811, realized £62 at the Northampton library sale. A copy of Fitzgerald's translation of Omar Khayyam, 1859, which was at one time picked up in Quaritch's 2d. box, was sold in 1902 to Quaritch himself for £58.

These are a few of the many nineteenth century first editions of books which are valued and prized by collectors. Of first editions of modern authors most desired one must include Shelley, Keats, Scott, Lamb, Meredith, Byron, Wordsworth, Tennyson, Stevenson, Dickens and Thackeray. Even a copy of such a recent novel as Blackmore's "Lorna Doone," three volumes, 1869, was in 1900 sold for £37.

There must be many copies of valuable first editions of the more recent literary masters in existence. Owners of libraries, however small, should make note of any treasures of that kind they may possess. A plan which adds interest to a book is to insert a written bibliography. The practice of writing on the fly leaf is not commendable, but an extra sheet of paper can be put in without injury to the volume.

The highest price ever paid under the hammer for a book in England was £4,950 for the Fust and Schoeffer Psalter, printed on vellum, 1459. The celebrated Mazarin Bible on vellum brought £4,000. A copy of the same book on paper, being the first book printed with movable types, sold for £3,900. At the Roxburghe sale, 1812, the famous "Decameron" of Valdarfer held the then record price of £2,260. The highest price obtained for a book in 1902 was £2,225, for a copy of a Caxton, "The Ryal Book," folio, original oaken boards, stamped leather. These first printed English books have no date on title-page. The "Ryal Book" was circulated about 1487. These prices are the five highest record sums for which books have been sold by auction in London.

The first folio edition of Shakespeare's works was published in 1623. The best price obtained was £1,720 in 1901. This copy, bound in morocco by Bedford, is now domiciled in the Scribner Library, New York. About six hundred copies of the first folio were printed at the price of £1. A copy was sold in 1756 for three guineas, in 1787 for £10, in 1807 for thirty-four guineas, and resold at the Roxburghe sale, 1812, for £100.

The first book printed in Gaelic was "The Book of Common Order," edited by John Knox, and rendered into Gaelic by J. Carswell, printed by R. Lekpreuik, Edinburgh, 1567. A slightly defective copy of this very rare book, bound in "Old Scotch Morocco," sold in 1902 for £500.

These early printed pearls which the waves of time have spared us are things to be read about and longed for, but seldom if ever seen. The ordinary man has to be content with facsimile reproductions. Only the "upper ten" in the

world of booksellers can ever hope to buy and sell treasures worth many times their weight in gold. There is, however, a pleasure in knowing even a little about these princely volumes, in thinking about them, writing about them, talking about them. The spell of antiquity, the charm of rarity, the zest of monetary value, and the mysterious fascination which pertains to literature, all combine to give a satisfying delight to the student in bibliographical lore.

Few books have given so much pleasure and gone through so many editions as "The Compleat Angler," by Isaak Walton. The first edition, 12mo., 1653, published at 1s. 6d., sold in 1806 for £415.

Sometimes books obtain an inflated value on account of extraneous matter not originally in them, such as autographs, MSS., notes, book-plates, or prints. Books which have been originally in possession of literary or other celebrities have an added value because of their associations.

There are connoisseurs who devote their attention specially to the collection of illustrated books with woodcuts by Bewick, plates by Cruikshank, Rowlandson, and others. Many very fine works were issued with engravings and hand-colored plates at the end of the eighteenth and early in the nineteenth centuries. These are all of considerable value, and are increasing in rarity.—Publishers' Circular.

ILLUSTRATED PRESS SYNDICATE.

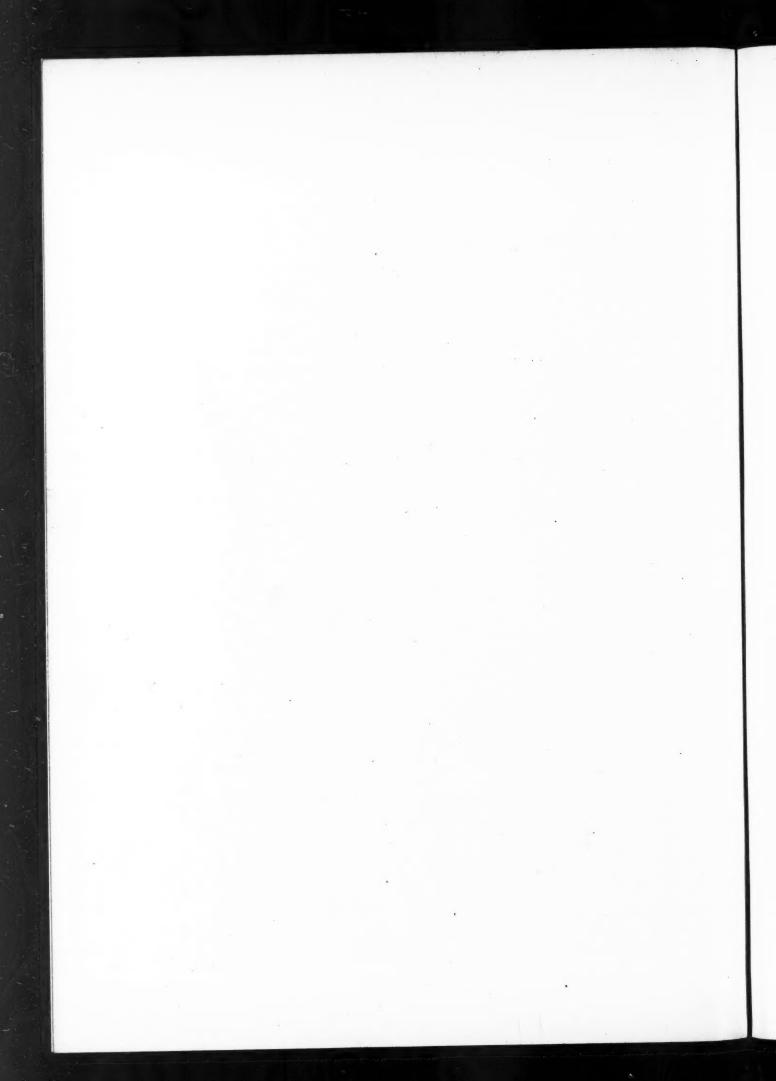
The Illustrated Press Syndicate has recently been incorpo-The directors are Frank A. Burrelle, president; N. Lazarnick, vice-president and manager of the art department: A. B. Benesch, secretary, and Charles D. Platt, treasurer and business manager, with offices at 116 Nassau street and 21 West Nineteenth street, New York city. The object is to supply daily newspapers, magazines and other publications throughout the country with illustrated news items, stories, etc. Frank A. Burrelle is well and favorably known as the proprietor of the Burrelle Press Clipping Bureau, which has for many years been successfully identified with that branch of the newspaper business. N. Lazarnick has been associated for a number of years with leading publications, for which he has done notable work at home and abroad. Among other events which he has successfully covered are the Paris Exposition and King Edward's coronation abroad, and at home the tours of Presidents McKinley and Roosevelt. A. B. Benesch is a well-known publisher who has a reputation for special publications in the illustrated book line, and Charles D. Platt was several years circulation manager of the Commercial Advertiser, New York, and is treasurer of the New York Press Club. The syndicate has some special plans for illustrated newspaper work which will be developed in the near

A UNIQUE LIBRARY.

There is at Cassel a collection of books made—leaves and binding—entirely of wood. They deal exclusively of trees and timber. The library, called the Holzbibliotek, was compiled at the end of the last century by Karl Schieldbach, and is composed of about five hundred volumes, made from trees in the park at Wilhelmshohe. Every volume bears on a tab—not in timber, but queer enough, in morocco—the name of the tree from which it was obtained. There are plates of the tree in all stages of its growth, and the letterpress is a treatise on the foresting and natural history of the tree.

CHRISTMAS DINNERS FOR THE POOR.

The Salvation Army proposes to distribute from its different institutions to the poor of Chicago two thousand baskets of provisions, each basket containing a Christmas dinner amply sufficient for a family of five persons, and solicits donations for the purpose of carrying out this laudable charity.





BY CHARLES F. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained as may be of interest to the trade. Address, The Inland Printer Company, Chicago.

Chase Brothers, Haverhill, Massachusetts. November blotter is well printed and shows some good type arrangement.

HAAG & PARRIS, printers, Philadelphia, Pennsylvania, are sending out a little folder telling about their print-shop. The type arrangement and general argument are good.

SANDERS ENGRAVING COMPANY, St. Louis, Missouri, sends out a little folder, printed in three colors, which tells in a simple and dignified way about its plant. The printing is not as neat as it might be. The design and general effect are good.

The Caxton Engraving Company, Cleveland, Ohio, is sending out a booklet, entitled "A Thought on Quality." The book shows some specimens of half-tone plates and zinc etchings. It is well printed and thoroughly dignified in every respect.

The Western Printing Company, Dayton, Ohio, is doing some excellent work in the catalogue line. The several specimens received from this house show a high grade of half-tone work, as well as excellent taste in the arrangement of type and color.

The last of the nonsense calendars of the 1902 series, issued by the Niagara Paper Mills, of Lockport, New York, is one of the most attractive. The type used in the center might be printed in some stronger colored ink to make it a trifle more effective and readable. They say if you care for the 1903 Niagraphs you must write for them.

"The Book of Pages" is a handsome and most unique book from the A. C. Rogers Company, Cleveland, Ohio. The delicate colors and the queer designs used in this book make it most attractive throughout. The text is good and the entire conception is clever in every respect. It is different, and that is what will make you look at these designs.

"This is to inform you that the Sutherland Printing House and the Municipal World Printing Company have been amalgamated—printers, publishers and binders—taking effect September 21, 1903." So says the first page of a booklet telling about the consolidation of these two printing-houses of St. Thomas, Ontario. The book is neat and well printed.

MAVERICK & CLARKE LITHOGRAPHING COMPANY, San Antonio, Texas, is trying to impress its trade that it is best to send to San Antonio to Maverick & Clarke for their printing. The company uses a large red sticker on its envelopes with the above fact displayed prominently on a solid background. It is also sending out a little lapel button bearing the same design.

"Learned and Pounded" is the title of a booklet sent out by H. N. Weisbrodt, Cincinnati, Ohio, advertising the engraving, printing and electrotyping done by this house. The cover is well designed and printed in three colors on lightweight cloister paper. The engraving specimens shown speak well for the house. The text is to the point and contains a very good argument.

ELZEVIR PRESS, New York city, sends out a most handsome book. The cover shows an excellent piece of embossing. The book is bound together by silk cord and the inside pages show some well printed specimens of three-color and half-tone work.

Together with this, it sends its business card and several blotters, which also show the high standard of printing and engraving this house is turning out.

R. L. Polk Printing Company, Detroit, Michigan, is sending out a card bearing the caption, "A Penny for Your Thoughts." Underneath this is a penny which they pay in advance for your thoughts. It asks in a simple and impressive way what you think about the advertising matter the company has issued during the past year. This is a good idea and will, no doubt, get your customers interested in your product.

MARSH & GRANT COMPANY, printers and engravers, Chicago, sends out a booklet bearing on the cover the title, "Are You Thinking?" This is embossed in red and the balance of the design is printed in three colors. The title might be a little stronger to make it more effective, but the design is handsome and well done. The booklet shows some specimens of half-tone reproduction made from wash drawings, with some booklet covers printed in colors. The book is well printed and ought to make good advertising.

"When My Ship Comes In," is the title on the cover of a handsome little book printed by Corday & Gross, Cleveland, Ohio. The title is very suggestive, and, of course, appeals to the average man. The title-page, which is well designed, says: "This book is dedicated to the man who is looking forward to the time when his ship will come in." The book advertises the Citizens' Savings and Trust Company, Cleveland, Ohio. The general arrangement and illustrations throughout are very attractive and the book is good advertising.

THE Pirsch Press says: "In printing it is quality that counts, and our imprint attached to any piece of printing signifies that quality has been given precedence. In the stock we give you quality, in the composition we give you quality of the highest standard, and quality is given you in the inks and presswork. Our qualities combined make a finished product that gives each job individuality and style such as few other printers produce." This is the substance of a good argument on the back of a mailing card sent out by the Pirsch Press, Dayton, Ohio.

F. H. Quick, The Barye Press, New York, says on the back of a mailing card, "Don't be held up!" The design is very strong, but the text is not good advertising. To be held up is not very pleasant, and to call the attention of a probable customer to this fact in connection with your business does not leave the best impression. All printing has to be paid for in "good, real, hard dollars," and the man who gets it knows it, and the less you say about that feature of the business the nearer you will get to his heart. The design is very strong and, with a change in the text matter would, no doubt, make a good mailing card.

And dost thou love life, then do not squander time, for that is the stuff life is made of. If time be of all things the most precious, wasting time must be the greatest prodigality, since lost time is never found again, and what we call time enough often proves little enough. So employ thy time well if thou meanest to gain leisure; and since thou art not sure of a minute, throw not away an hour.—Benjamin Franklin.

The above quotation is printed on a sheet of brown Tufenuf stock by Hal Marchbanks's Print-shop, Lockport, New York. The typography and printing are good, but we can not say whether it is good advertising stuff or not. It appeals to a certain class of trade which is looking for printing of this type, but we doubt whether the average business man would be impressed with the general effect.

The pleasing effect and the careful drawing carried out in the production of a four-page folder from the Barta Press, Boston, Massachusetts, show the high standard of work produced by this house. The text on the first page reads as follows: "Reliance. The connecting link is always the main reliance of any proposition. Between the advertiser and the

public, the printer is the connecting link, and in obtaining profitable results the printer is therefore the main reliance of the advertiser. The policy and methods of the Barta Press supply ample reason for the willingness of large advertisers to rely on them." The simplicity and general arrangement used throughout this folder make it one of the best pieces of advertising coming from a print-shop that we have seen.

WALL-PAPER PRINTING.

The printing of wall-paper is essentially the same as the process used in the printing of a newspaper except that there are no compositors and no stereotyper. A big drum, which is a reminder of the country newspaper cylinder printingpress, revolves with the paper reeled from the web. Each color is applied from a separate roller which revolves in accurate register upon the paper as it passes around the drum. On the rollers the designs are worked out in patterns of brass and felt. The colors are dove-tailed with wonderful skill and in passing once through the machine all the colors of the most elaborate designs are applied and the paper comes out ready for delivery.

However, before the paper reaches the big printing machine it must first be "grounded." As the stock is wound off the big roll it goes through a series of brushes which apply the background upon which the figures are to be printed. In the making of some styles of borders this is a particularly interesting process. One intricate device for oscillating the brushes applies blends of all colors from deep red to a light shade of buff, or from green to any other combination which the artist thinks will make a good contrast with the emerald hues. When the "ground" has been coated on, of course, the top surface of the paper is wet. The colors do not dry as quickly as printers' ink, and in order to facilitate the work artificial means are resorted to.

The paper is gathered in festoons and carried automatically for more than two hundred and fifty feet through the length of the entire building over a gridiron of steam pipes. The heat from the pipes dries the paper rapidly as it is carried along and on the return trip a cloth web on the carrier racks guides the "grounded" material back to the main printing machine.

In a wall-paper factory the word "roll" is never used. The printer knows it as "piece," and in boasting of the capacity of his machines will tell you that from three hundred and fifty to five hundred "pieces" an hour are being turned out. In other words the average output of the big drum and its auxiliary rollers is over two and one-half miles of wall-paper an hour.

After printing, the paper is again gathered into festoons and carried over a second tier of steam drying racks. It does not go back toward the machine this time, but is reeled into large bundles to be wound off into double roll lengths by girls who are expert in handling of the spindles which wind the rolls for commercial use. The rolls are next taken and tied in bundles of twenty-five each, and are sent to the warehouse where they are stored for delivery.— Pittsburg (Pa.) Commercial Gazette.

A PRINTER FOR SEVENTY-TWO YEARS.

James I. C. Cook, senior proprietor and publisher of the Milford (Mass.) Daily Journal, has passed his eighty-sixth birthday. He is probably the oldest printer in the United States, not in years alone, but in length of service, for last November saw the completion of his seventy-second consecutive year of active work at his chosen trade. In November, 1830, he commenced work in the office of the Bellows Falls (Vt.) Intelligencer. He still works daily at the case, as occasion requires, and retains his physical and mental vigor and activity.



The employing printers of Milwaukee are making an effort to organize a board of trade, with good prospects of success.

BINDERY Women's Union No. 30, of Chicago, has submitted a scale of wages which calls for advances ranging from thirty to sixty per cent.

PRESIDENT WATSON and Secretary Griswold, of the New York Printers' Board of Trade, were in the West the latter part of October, transacting business connected with their organization in Cleveland and Chicago.

M. L. Griswold has resigned as manager of the New York Printers' Board of Trade to engage in the printing business in New York city. F. W. Heath will succeed him as manager. Mr. Heath was recently elected president of the Buffalo Typothetæ.

What we want to see abolished, says a contemporary, on the part both of masters and men in the printing trade, is "prejudice." Let there be an end to unreasonable competition between master printers, and an inauguration of a "put yourself in his place" spirit as between master and man. Then, and not until then, will prosperity and peace come to the printing trade.

CHICAGO is not the only city that is having trouble with the pressfeeders. In San Francisco a strike was inaugurated, which, according to last reports, would be arbitrated under the provisions of the national agreement between the United Typothetæ and the International Printing Pressmen's Union. The Milwaukee Typothetæ has a demand for a raise in feeders' wages which will have to be threshed out at an early day.

BULLETIN No. 5, which Secretary Freegard has mailed to every member of the local Typothetæs, is a valuable and comprehensive document. It gives "The Declaration of Policy of the United Typothetæ of America," comments on the shorterwork-day demand, gives the text of the present and proposed national constitutions, contains a report of the Executive Committee meeting held in September, and other information for the membership. Report is made of the organization of local Typothetæs in Portland, Maine, Reading, Pennsylvania, and Toledo, Ohio.

Typothetæ members everywhere are sympathizing with Amos Pettibone, member of the executive committee of the United Typothetæ of America, and president of the Chicago Typothetæ, whose wife died recently very suddenly. Mr. Pettibone was not at home when Mrs. Pettibone passed away. He was on a train coming from New York to Chicago from attendance at an executive committee meeting of the United Typothetæ of America when the sudden call came to his wife, and he did not know of his loss until he reached Chicago, almost a day after Mrs. Pettibone had died.

A STRIKE of feeders occurred in Toledo, Ohio, November 2, which lasted for five days, the feeders returning to work in all the offices affected but one, the employers agreeing to pay the increased scale demanded pending settlement of the controversy by arbitration. The one exception was the office of the Toledo Blade and Paper Company, which has for years been an individual member of the United Typothetæ of America, and which determined to stand upon its rights and force a settlement under the national agreement between the United Typothetæ and the International Printing Pressmen's and Assistants' Union. The Blade Company won its contention, the strikers being ordered back to work by their own international officers, who told them they had an ample remedy

in the provisions of the national agreement. The whole controversy will, therefore, be settled on the basis of the agreement—another proof of the merits of that best of tradesunion compacts between employers and employes.

THE St. Paul Typothetæ is facing some very interesting propositions. The unions have fired a broadside of demands at the employers, asking for wages that are as high, and in some instances higher, than in any other city. The Typographical Union asks for a wage of \$21 a week and an eighthour day. The pressmen want \$21 a week, but they are willing to continue the nine-hour day. Bookbinders are asking \$19 a week for first-class men and \$17 a week for second-class men. They insist that all foremen be members of the union, and that there be but one apprentice to six journeymen. Bindery girls, first-class, three years' experience, want a scale of \$9 a week, and second-class girls, two years' experience, ask for \$7 a week. If their demands are granted an apprentice girl will become a journeywoman in eighteen months. Obviously the St. Paul demands are put high, with the expectation that arbitration will result in a splitting of the difference.

THE convention of delegates representing employers' associations, held in Kimball Hall, Chicago, October 29 and 30, had among its delegates a good representation from Typothetæs. Besides Secretary Freegard, there were present Franklin Hudson, of the Kansas City Typothetæ; President Meyer, of the Milwaukee Typothetæ; President Hart and Mr. Donaldson, of the St. Louis Typothetæ; Secretary Shelley, of the Chicago Typothetæ; Messrs. Funk and Reynolds, of the Dayton Typothetæ, as well as representatives of the printing business from St. Paul, Minneapolis, Louisville, Peoria and other cities. The convention was a disappointment to the men who represented the strictly employers' organizations, and the results of its two days' deliberations were not what was expected by those who promoted it. From the West there came a great number of men who represented Citizens' Alliances, anti-union organizations which have been very successful in the small and medium-sized cities of the middle and far West, and before the convention was a few hours old it was apparent that the Citizens' Alliance men were in the majority and would control. They did control, and they adopted a constitution that was to their liking. D. N. Parry was elected president of the new organization, which was christened the Citizens' Industrial Association.

RAND, McNally & Co., of Chicago, are after a chunk of the \$40,000 that Franklin Union of Pressfeeders is alleged to have in its treasury. Franklin Union, it will be recalled, went on strike October 5 in violation of an agreement it had with the Chicago Typothetæ, and violation of that agreement is the basis of the suit, the result of which will be of interest to Typothetæs which have agreements covering wages and shop practices with printing-trades unions. Rand, McNally & Co., through their attorneys, announce their intention of obtaining judgment against the individual members of the union and of putting them in jail in default of payment. Attorney A. C. Allen, who has charge of the case for the company, said this course of action was clearly permitted by the Illinois law. "The tort law," said Mr. Allen, "provides that if we secure judgment, the members of the union may be seized, placed in jail and kept there for a term of months provided the plaintiff pays the county their board bill. We shall make no effort to enjoin the Franklin Union from disposing of the large sum of money that is said to be in its treasury. If the union gets rid of this money, and we win our case, we shall levy on the personal property, the real estate or the bodies of individual members." In its bill the company asserts that the union and its members have conspired to ruin the business of the firm by declaring boycotts and indulging in malicious mischief. A loss of several thousand dollars is said to have been caused by the alleged interference of the striking pressfeeders. The defendants named are Franklin Union, No. 4, Charles F.

Woerner, president; John M. Shea, secretary; John Kunz, Thomas Coughlin, Dick McCarthy, William Horgan, Arthur Henderson, Albert Schnoor and Isador Norton.

HARRY P. Pears, of Pittsburg, Pennsylvania, has long been an active man in Typothetæ work, both locally and nationally. He is always a delegate to the national conventions, where his advice is sought and heeded when matters of importance to the trade are to be determined. Mr. Pears is a firm believer in boards of trade, and, besides his interest in the Pittsburg Typothetæ, he gives unsparingly from his time and his purse



HARRY P. PEARS,
Member Executive Committee United Typothetæ of America.

to the work that the local board of trade is doing. He is the controlling spirit of the printing-house of W. G. Johnston & Co., Penn avenue and Ninth street, Pittsburg, and is one of the leaders in the commercial life of that city of energetic business men.

SECRETARY EDWIN FREEGARD, of the United Typothetæ of America, spent the last ten days of October in the West, in the interest of the national organization. Friday, October 23, Mr. Freegard was in Toledo, Ohio, where he organized a local Typothetæ, which includes in its membership the leading employing printers of that city. The following Saturday, Sunday and Monday Mr. Freegard was in Chicago, where he saw President Martin P. Higgins, of the International Printing Pressmen's and Assistants' Union, in regard to the feeders' strike in San Francisco. Tuesday and Wednesday he was in St. Louis, returning to Chicago Thursday, where, on the 29th and 30th, he attended the convention, held on those dates, of representatives of employers' associations, who had assembled for the purpose of forming an organization of employers' associations. At that convention Mr. Freegard represented the United Typothetæ, and was the spokesman of the other delegates who represented local Typothetæs. October 30, Mr. Freegard returned to New York, Mrs. Freegard accompanying him. Early in November the national secretary planned to go to Trenton, New Jersey, where he hoped to organize a local Typothetæ.

GIRL pressfeeders have come to Chicago to stay. Two months ago there were few employed, but now they are numerous and a fixture. Their presence where they were practically unknown a short time ago is due to the strike of the pressfeeders who belong to Franklin Union. There was a prejudice against them before they were tried, but they wiped out that prejudice and proved that they can fly a sheet and find the guides with more dexterity and rapidity than the men and boys they displaced. When the Franklin Union arbitrarily broke its agreement and advanced its wage scale on October 5, there was but one large printing-house in Chicago that employed girl feeders, and that house was a specialty concern

and a non-Typothetæ house. Now four hundred girls are feeding the presses in fifteen Typothetæ houses, and they are giving better satisfaction than the strikers. Naturally and logically, if four hundred girls have replaced four hundred men and boys, that number of men and boys are out of work unless they have turned to other occupations; and as the men who run the plants where the girls are employed are determined to stick to them, there does not seem to be any near chance of the strikers finding employment on the feed-boards of Chicago presses.

If Typothetæans everywhere were asked to vote on the question, "Shall the business agent be abolished?" there is no question but they would shout a unanimous "Aye." And on the other hand, if the printing-trades unionists were asked to vote on the same question they would vote "No," but it would not be unanimous. The ubiquitous walking delegate has a numerous following among the unionists, for they believe he is necessary if they get all they think is coming to them. The employer has found - and very often to his sorrow - that the business agent is a business disturber. They are not all like Sam Parks, nor are all of them examples of chastened virtue. Often - and, sorry to say, too often - they permit personal prejudice to enter into the work they are delegated to do. They imperil peaceful relations between employer and employe, by endeavoring to impose union penalties on persons with whom they have had differences that had no connection with union affairs. Recently a Typothetæ in one of the large cities was forced to go to arbitration with a union with which it had an agreement, on a point which apparently involved the rights of the whole union, but which really involved but one man. The Typothetæ won the case, but after it had won it was discovered that the business agent of the union forced the contention in an effort to satisfy a hatred against the man involved. It does not look as if the business agent would disappear, but instances like the foregoing breed the hope that his days will be short and his posterity few.

THE pressfeeders' trouble in Chicago is unchanged as regards the number of offices that are paying the high wage demands of Franklin Union and the number of offices that are operating their presses with girl feeders. Of a total of 615 cylinder presses in the plants of Chicago Typothetæ members, two hundred of these presses are being fed by girls and the remainder by men or boys. Conferences with Franklin Union committees to secure a modification of the scale were fruitless, as the union preferred to stand or fall on its demands. The best judgment is that the union will finally go down to defeat, but that result is not likely to come quickly. For the first five weeks of the trouble the union maintained a line of pickets around the plants employing girls. These pickets proved troublesome, assaults being frequent and intimidation of employes being resorted to. The injunction against unlawful picketing, secured by the Typothetæ from Judge Holdom, was the most effective weapon the employers had. Two of the pickets have been held for indictment by the grand jury on charges of rioting, three have fines of \$100 each and jail sentences of thirty days each hanging over them, and half a dozen more were held guilty of contempt; but sentence was withheld pending proof of no further picketing or molestation of the feeders who took their places. With the violent element of Franklin Union curbed and peaceful operation of plants assured, it is believed that there will be a gradual substitution of girls for men and boys as feeders in most of the Chicago Typothetæ plants.

The best feature of the girl pressfeeders as against Franklin Union feeders is the fact that girl feeders do not limit the product. When an employer equips his plant with modern labor-saving machinery, he expects an increased product at a reduced cost. If improved methods fail to produce greater profits, what inducement is there to discard the old and install the new? Unfortunately for Franklin Union, girl feeders, free

of the restrictions imposed by shop deputies and business agents, have increased the product and shown themselves to be more valuable pressroom employes than the men and boys they have replaced. Whether Franklin Union did or did not have a "stint" rule, the fact remains that many of the Chicago Typothetæ offices knew that under Franklin Union conditions there was a limit placed on press product that lessened profits; and when profits are lessened and losses incurred the man who owns the business is not going to stand it when he knows the cause and has a remedy. In fairness to the officers of Franklin Union it must be said that they deny that the union ever sanctioned a limit on product, and they claim that proof of the practice will meet with discipline to the offender on the part of the union. However that may be, it is a fact that the girls, who two months ago never had been in a pressroom, are turning out a greater product in the offices where they are employed than was ever had under the most favorable of Franklin Union conditions. Before dropping this reference to limit on product, pressfeeders, Franklin Union and others, are

requested to read the very sensible contribution in The Inland Printer of November, which is headed "The Miller Case Again," written by "W. B. P."

Energy and earnestness are two striking characteristics of William Green, of New York city, chairman of the executive committee of the United Typothetæ of America. He is energetic in his efforts to make the national organization useful and powerful to its members, and earnest in his belief



WILLIAM GRREN, Chairman Executive Committee, United Typothetæ of America.

that great benefits are to be derived therefrom by both employer and employe. Mr. Green is not an opponent of organized labor. Proof of this assertion is found in the following extract from his report to the last national convention of the United Typothetæ of America:

The labor unions have got to stay; they can not be wiped out, and I for one would not attempt it, even if I thought I could easily accomplish it. In my opinion, and understand that this is my individual opinion, labor unions, if properly handled by associations of employers, can be made an instrument of good to the trade and good also to the men employed; but to do this we must act in concert. We have not found the officers of labor unions any less reasonable or any harder to than the employers themselves. If our members, when approached by their own people, or by representatives of unions, with new demands and exactions, would insist on referring the questions in dispute to a committee composed of employers and employed - their own executive committee and the conference committee of the local union - many of the petty exactions and annoyances that now exist would be avoided; there would be a greater uniformity in the practices in the offices in each locality; competition would be put on a fair basis, and the unions themselves, you would find, would, as a rule, be glad to cooperate with you and to talk over any proposed changes before they attempted to put them into effect.

Mr. Green is also president of the New York Typothetæ, a prominent member of the New York Printers' Board of Trade, and his printing-house, at 326 Pearl street, is one of the big concerns of his home city.

The members of Chicago Typographical Union, No. 16, are not in favor of taxing themselves for the purpose of raising a fund to be used for putting the eight-hour day into effect in 1905. Wednesday, October 14, they were given an opportunity to go on record, and they did it. While the members were voting on the eight referendum propositions submitted by the International Union, they also voted on a local proposition, which was in effect that the membership be assessed 25 cents a month, the fund derived from this assessment to be used to establish the eight-hour work-day in the book and job offices of Chicago. The eight International propositions were carried

by good majorities, but the Union voted 537 for and 1,040 against the local eight-hour assessment proposition. No. 16 has an agreement with the Chicago Typothetæ which does not terminate until July 1, 1905, and which is effective, therefore, for twenty months. If the 25-cent assessment proposition had carried it would have brought to the fund \$750 each month, and in twenty months \$15,000 would have been accumulated. Warrant for agitation and work by local typographical unions for the eight-hour day can be found in the proceedings of the last convention of the International Union, where this resolution was passed:

Resolved, That the committee on eight-hour day be instructed to notify local unions which have not already obtained the eight-hour day or made contracts binding them to its provisional institution, that it is the sense of the International Typographical Union that they make effort, on January 1, 1905, to obtain the eight-hour day according to plans deemed most expedient by such local unions in their several localities.

REVOLUTIONIZING PICTORIAL PRINTING.

Picture post-cards are becoming more and more the rage. They can hardly be turned out fast enough to meet the demand—for photographic cards take some time to work off by the ordinary method.

Now, however, an inventor has brought out a new idea, under the name of the Rapid Photo Printing Company. Mr. Otto Scholzig, whose factory is at Hampton Court, is the gentleman who is revolutionizing the picture post-card trade. He has overcome most of the difficulties of photography by a couple of ingenious machines.

In the first of these is a large printing frame holding a number of negatives which are to be printed on bromid paper—of which the post-cards are made. Over the frame is a strong light for the exposure. The paper is passed in through one end of the machine, and run under the negatives. Then the light above, controlled by an automatic shutter, flashes down, and the image is thrown on to the paper, invisible, of course, at first, but there, waiting to be developed.

It does not matter how dense are the negatives. The paper slides along under the light, held in position momentarily (by a mechanical "hand") for the light to do its work, and then is transferred to a spool at the other end of the machine.

When the spool is full, it is taken to the developing machine, the paper is drawn over rollers and sprayed with developing solution (which brings the picture out), fixed, washed and then dried in a drying chamber.

There are now large sheets of finished pictures, and a few moments' rapid work at the cutting table finishes them into the familiar picture postcards, each containing artistic photographs, and cheap indeed for 2d.

If a sepia tone is desired for these pictures, it can be done by passing the paper through a toning machine, resembling in its main lines the developing machine.—London Leader.

RULES REGARDING STENOGRAPHERS.

BY E. S.

- 1. Dictate correspondence as far as possible in the morning.
- 2. No dictation after 4:30 P.M.
- Always consult the convenience of the stenographer before dictating.
- Never hurry the stenographer; if she does not get your work out to-day she will to-morrow or next week.
- 5. Always apologize for your stupidity when asking to have corrections made; the stenographer never makes mistakes.
- 6. Do not raise "rough house" if you do not like your stenographer's spelling. How do you know that her way is not as good as yours?
- 7. If the stenographer sends an important letter to the wrong address, do not embarrass her by telling her of it; it will probably be all the same in a hundred years anyway.
- 8. Remember that five minutes of "jolly" will do more good than an hour of scolding.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. P. Moore, Yellville, Arkansas. Work done under adverse conditions, due chiefly to lack of material, can not be subjected to criticism. The jobs are all well designed and lack of good material seems to be the only deterrent to finished work.

THE Coöperative Press, Lewiston, Maine. The design is original, but not good composition, especially for a bill-head. The ornament is meaningless, and on a heading will not receive the consideration that, as an interesting sketch, it deserves.

CHARLES E. BANCE, Philadelphia, Pennsylvania. The cover is sufficiently neat and suitable for the purpose. When using an ornament to fill out a blank space, do not center it. Place it above or below the center, so that variety can be obtained by unequal space division.

STRONGHURST MANUFACTURING COMPANY, Stronghurst, Illinois. The heading is a good panel design, but the word ornaments are obtrusive and unnecessary, and the matter, except the name, should be one size smaller. A better color division would be all rules in brown, all type in red.

F. E. Andrews, Bloomer, Wisconsin. The jobwork shows variety, but is occasionally errant in detail, judging from the modern standard. The type ornaments called pointers should not be used in any kind of work except advertising, where they can be used once in a while for emphasis.

THE SCHARF TAG, LABEL & Box Company, Ypsilanti, Michigan. The card is extremely effective in design, and the careful and thorough workmanship has produced a dainty and attractive pasteboard that should be complete evidence of ability to do thorough and careful work in the lines indicated.

J. M. Johnson, Hattiesburg, Mississippi. Ine heading inclines toward the "gingerbread" style; that is, the use of little unnecessary ornaments and other devices that simply overload, but do not further the good appearance of a job. The blotter is attractive, both in design and color combination.

OTIS VANCE, Boulder, Colorado. Good taste characterizes all the samples shown, except possibly the "Modern Woodman" heading, which is overwrought. Would suggest the little empty panels on the sides be enlarged and the matter outside placed in them, making a more compact and coherent heading.

HARRY D. STOUT, Bluffton, Indiana. The type combination on the heading is not good. A text-letter should not be used with a face that is ornamental in character. Plain old-style would be better, or some other perfectly plain letter, like light gothic, is more satisfactory as a companion face to text letters.

- E. E. Butler, Forest, Mississippi. The arrangement of the heading is all right, but the color division is bad, or else the word "printing" is in the wrong place. The red line next to the red panel rule should be avoided, either by putting some other line nearer the center in red, or making the type all black.
- F. W. Thomssen, Denver, Colorado. Good design is shown in the headings, but panel forms should not be made too intricate unless designed for two colors. Text lines should not be wide-spaced, close and uniform spacing being the only treatment that preserves the good appearance of this form of letter.
- E. C. Willey, Sioux City, Iowa. The blotter and bill-head are both interesting and in some ways original designs, so far as that term may be applied to any arrangement of type composition. The ornamentation on the ends of the blotter might be reduced somewhat, although it does not look bad with the tints used.

Samples of jobwork from The Mercantile Printing Company, Honolulu, T. H., are disappointing for the reason all are set in the usual good style of American composition, without any suggestion of foreign style. Even the names on a time-table shown are very similar to some town names in the State of Washington.

CLAUDE D. RILEY, Greenville, Michigan. A job can not be criticized very much when time and material are both limited. One important feature has not been displayed sufficiently, and the date has been repeated in large type. The words "Anniversary Sale" should have been as large as possible, and one of the dates kept down.

Frank E. Robins, Conway, Arkansas. The heavy rule running across the letter-head is rather strong, even in red. This, together with a muddy color, detracts from the good appearance possible if the two

errors are corrected. The other pieces, including the card, are all that could be desired in the way of neat and attractive composition.

W. H. Beyer, Spokane, Washington. The check referred to is in the usual style for that form of commercial printing, and the type selection is good. All commercial forms are designed for expediting business, and if a man wants something different to suit his special needs the printer need not question the variation, but simply follow instructions.

W. C. Cantrell, Atlanta, Georgia. Display on the blotter shown is wanting in feature. Get rid of the sameness by emphasizing something. The type as it stands is readable, but it should be more. It is the art of the job printer to give to such a design the touch of distinction that will lift it above the dead level of the commonplace. It can be done. Try it.

The Practical Printer for October contains, as usual, many timely and pertinent articles on printing-office economics, and although issued by and for the greater publicity of The Inland Typefoundry, of St. Louis, yet it always contains so many instructive articles and pointers for printers each month that it is easily worth the small charge of 25 cents per year placed upon it.

H. C. West, Corning, Iowa. The Flood Souvenir is properly printed, and the commercial specimens neat and well arranged. An inside title might have been added to the Souvenir. A cover is only a wrapper to preserve the book inside, and only printing enough for identification being necessary, the title inside being the real introduction, in which all things necessary may be said.

Arnold Brothers, Grenoble, Pennsylvania. The post-cards showing printed matter and forms required for the needs of customers, together with such advertising as can be placed without detracting from the business purpose of the card, are very suggestive and should afford many opportunities for novel and attractive display. They should prove useful and attractive to a large class of business men.

Lennis Brannon, Talladega, Alabama. The cover-page is exactly in the proper style, and you will agree with us that a clean, simple design is always the most satisfactory in the end. One suggestion, however, in regard to panels. The space between two inside panels should not be more, and may be slightly less, than the space between the inside panels and the outside rule. The envelope is also attractive.

ALBERT C. TENTI, New York city. The program is an attractive bit of printing in the German style. The colors and tints are harmonious and the cover a good decorative design. German printing is always pleasing on account of the ornamental character of its text, and although legibility would be the gainer by its abandonment, some regret would be felt on account of a decided loss in appearance by the change.

FRANK H. COLE, Spokane, Washington. The specimens are interesting and attractive, except the card, which is striking in design, but the term "Quick Print" is a misnomer used in connection with it. A bit of printing that needs about three hours composition and four impressions is not quick printing. If the card had been simply set, the terms quick and good printing could have been applied to it with equal sincerity.

THE McCormick Press, Wichita, Kansas. Any exceptions taken to the "Table Golf" booklet would be merely matters of personal taste. No hard and fast lines of style can be applied to advertising composition. Good taste should always be evident, it may be said, but the term means very little applied to this kind of work. The book is sufficient for the purpose intended, the cover striking and the interior neatly printed.

LAW & RIDER, Chicago, Illinois. In getting out little folders containing cut-outs and other devices that add considerable time and cost to their production, a common fault is to use cheap paper. It is certainly worth while to use the very best paper suitable, when the job is expensive apart from this item. The folder is well written, and the typography sufficient, but a better paper would add greatly to the impression desired.

A SUGGESTIVE and attractive mailing-card sent out by the Challenge Machinery Company, of Grand Haven, Michigan, adverts to their riveted zinc galley, and invites printers, under the heading of "Galley Slaves," to investigate the merits of their article. We may add that an illustration of some ancient galley slaves chained at the oars is a clever thought, helping to rivet the attention of the recipient by the association of the manacled slave with the riveted galley.

A WELL-WRITTEN and convincing booklet, sufficiently well printed for its purpose, is called "Concerning that Roof," and printed by the St. Elmo Lewis Press, Philadelphia, Pennsylvania, for the Cartright Metal Roofing Company. It is interesting, even if one is not in the market for metal roofs. It is not expensively printed, and the presswork is a trifle uncertain, but the cover-design is attractive, which, combined with good writing, makes the book an effective agent for publicity in its particular field.

News Publishing Company, Wheeling, West Virginia. So many reasons may be the cause of a customer's refusal of work done that unless both sides of the dispute are given, any judgment can not be given. The job in question is neat and attractive, but that is no reason

for his accepting it. We see no reason for dispute, if the proper method of submitting a proof and requiring an O. K. before printing was followed, unless the matter of wrong stock was the cause of the trouble.

A LITTLE folder sent out by the Claffin Printing Company, Chicago, is sufficiently brief and attractive enough to deserve more than a passing glance. A striking design in green and gold on the cover, together with the name of the recipient written with Higgins' ink that simulates printing very well, is sufficient inducement to turn the page. The argument occupies three pages in pica Cheltenham Old Style, including half-tones of the members of the firm, an additional feature that does not detract from the merit of the job.

Charles Howard, Salt Lake City, Utah. All the samples shown are in the plain, simple style that is always the most satisfactory, both to the compositor and the customer. The latter is generally an unimaginative personage, untrained in the higher and more complex styles of typography, and if the compositor can suit his simple tastes as shown, it is much better for all concerned. We notice a fault in color on two samples, an envelope and letter-head for the same man. A clean, brilliant red is shown on the envelope, but on the heading it is dark and muddy.

THE quality of imagination, combined with admirable taste and good judgment, enters largely into the composition and color design of work done by Henry A. Anger, of Denver, Colorado. Ornament is an uncertain quality in the hands of the average compositor, and seldom have we seen type and ornament so attractively combined as in the samples



shown. We have noticed that the typography of the West tends to ornamentation very much more than the work of the East, and although we have often deprecated the use of ornament, chiefly because of the utter unappreciation of the limitations of the latter shown, we must confess that the tasteful ingenuity of Mr. Anger's work reconciles us to this class of composition when its possibilities have been so completely demonstrated. A letter-head is shown that in some degree illustrates the above. The heavy rule and large panel rule in red; the rest in black.

Charles F. Dygert, Little Falls, New York. A heading may not necessarily be in the so-called "gingerbread" style because it contains an ornamental line or initial. Ornamental styles can be in good taste as well as the severely plain, although the latter is preferable in commercial work; but if the customer wants something fancy, the compositor has a greater opportunity to construct a design that will combine ornament with good taste. The two headings in question are about the same in appearance, requiring some rearrangement to get the best effect with the type shown.

A BOOK of specimens of photoengraving, composed of loose leaves punched and tied with a ribbon so that the book can be made to meet the varying needs of their customers, has been issued by the General Engraving Company, of Cleveland, Ohio. The idea is a good one. "A Few Proofs of Our Everyday Work" is the title. The printing is not as good as might be. The photoengraver can not afford to have but the very best presswork on his samples, and should see that he gets it, because the appearance of the samples as shown in the specimen book will always influence the customer.

QUEEN CITY PRINTING AND PAPER COMPANY, Charlotte, North Carolina. Half-tone printing is a branch of presswork that in recent years has become a specialty, and finished and intelligent treatment of half-tones, especially the vignetted kind, is always noteworthy, because every once in a while we run across some work that is marred by poor makeready on the half-tones. We mention the engine cut on the Liddle circular as an instance of the careful and intelligent make-ready in order to bring about effective results. The headings are attractively typed, but rather florid in color selection.

A BIT of printing which shows no imprint, but which it is safe to credit to The Print Shop, St. Catharines, Ontario, is called "A Testimonial," and is simply some letters of appreciation to a gentleman leaving the country, together with a menu and a mounted photograph of the recipient. From the technical standpoint, it is simple and satisfactory, and good paper, made up to the impressive size of 10 by 13 inches, combined with plain type and black ink, with one or two underscores in red, have together produced a very pleasing brochure. A coverdesign in red and gold is the one touch of ornament.

FROM the Tradesman Company, Grand Rapids, Michigan, an announcement for a carriage company is interesting, although not above criticism. Under a cover, on which the word "Announcement" is

embossed in bronze, are five leaves of gray stock on which are tipped the white sheets containing the printed matter and half-tones. The presswork is good, a very necessary feature, because poor presswork on a thing of this kind would more than offset the value of the extra work required by the tipped sheets. The fancy border on the first page rather detracts from an otherwise very handsome job.

THE C. E. Bireley Company, Los Angeles, California. Printers, sometimes, in selecting some adjective or phrase descriptive of the quality of work turned out, are false to the standard implied by the term used. The term "art printer" has been very much overworked and mistreated in this way. The specimens sent by the above firm amply justify the phrase on their printed matter, "Printing that Attracts." Paper, ink and type are all accessories in the production of much attractive work.

"Examples of Work Done by Students" is the abridged title of a very interesting book issued by and printed at the St. Bride Foundation Institute, London, England. Together with some brief statistics of the work during the past year are shown a number of specimens of type display, lithography and three-color presswork. The typography is characteristic of English methods in this particular. The title-pages shown are all well balanced and graceful in design and arrangement, and the type is appropriate both in sizes and face. Most of the advertising designs, on the contrary, are set in the usual heavy style noticeable in all English advertising. There are one or two exceptions which simply





emphasize the heavy, featureless composition of the rest. Why there should be such a marked distinction between the two forms of composition we do not understand. The title and cover pages are attractive and varied in design. Why not infuse a little of this taste and judgment into the ad. composition? One ad., however, that combines these requisites is Waring's, set in French Old Style with a six-point and single rule border around it, in effective contrast with the same matter set on the preceding page in heavy gothics. This is not a special fault, the style simply conforming to the English tradition of advertising composition. We may add that the St. Bride Foundation Institute is a school for the technical instruction of printers in the branches of machine and job composition, presswork and lithography, and is an evidence of the everincreasing need and value of such instruction, on account of the demand for competent workmen and the difficulty of securing the necessary experience and practice under present shop conditions during the apprenticeship period. The title-page and the Waring ad. are reproduced.

ROBERT G. RUGGLES, Boston, Massachusetts. There is too much paneling on the cover, even for two colors. Perhaps if the heavier panels were in red, instead of the lighter one, it would bring into better relief the type, that is now overpowered by the surrounding panels. On a dark cover-stock, the order of tones is naturally reversed, and the lines and rules it is desired to display should be in a light-colored ink, the secondary color in a deeper tone. Thus, on a dark gray stock, the main lines could go in a pure white or a brilliant scarlet and the accessories in some deeper color, like green or brown.

An extremely handsome booklet issued by the Mexican Gulf Commercial Company, and printed for them by the Union Bank Note Company, of Kansas City, Missouri, shows the desirable results obtained by thoughtful attention to the question of harmony, and the bringing together of type, paper and ink in a manner that will produce a pleasing book. The type arrangement is quiet, a good way when combined with half-tone printing, and the motif of brown tones in the printing, from the double-tone of the cuts to the creamy yellow of the paper, all make for unity and coherence. It is appropriately tied with a cord containing the Mexican colors.

Among the many special periodicals that are issued for the purpose of furthering the publicity of this or that firm, "Commercial Originality," published by Binner-Wells Company, Chicago and New York, takes a front place. Brevity is a good thing, and as this monthly seldom has more than a single article in each issue, one can read, mark, learn and inwardly digest without effort that which it contains. "Solicitors"

was the September text of the sermon intended for the general good, which, together with a few good specimens taken from among the product of the house, make up a magazine that should be examined with interest and remembered with profit.

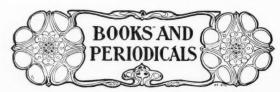
BOOKLETS and advertising matter issued by printers should be effective from the typographic standpoint, but often are so complex and elaborate in make-up and intricate and varied in type and colors that the instant attention and appreciation of the contents desired is prevented by this complexity. Printing for printers and printing for the printing-buying public are two different propositions, and while the printer will be interested in the multi-colored and complex bit of printing, the same details will be lost on the non-printer. A booklet issued by the Ewell-Cooper Company, of Brockton, Massachusetts, in their own interests, and entitled "Two Heads are Better Than One," is a case in point. The writing is excellent, but in composition it is overdone, or rather the style is not sufficiently uniform. Quality and simplicity are more impressive than ingenuity and complexity—to the outsider, anyway.

NO MORE CRISP BANK-NOTES.

The days of the crisp bank-note are numbered. Instead of being crisp, the money which the Government Bureau of Engraving and Printing will hereafter turn out will be soft and velvety, if important experiments which are now being conducted in the presence of Treasury officials for the purpose of demonstrating the advantages of a novel chemical treatment for paper prove satisfactory. The prediction is made that the experiments will prove satisfactory, as they have been almost completed. The result of the adoption of the new secret process will be to revolutionize a portion of the work connected with the printing of the paper money of the United States. Under the new process it will take just sixty days less time to manufacture a bank-note than under the present method. The chemical solution not only renders the paper soft and velvety, but it also makes it non-shrinkable. By applying it to a Japanese napkin that article becomes as soft and pliable as a tissue of silk. The chemical preparation acts as an antiseptic and preservative. When applied to old documents it seems to knit the fiber together and prevent further decay. Under the present process of printing paper money the paper has to be thoroughly soaked in water. While it is in this soaked condition, one side of the paper is printed. The sheet is then placed in a steam-room and kept under a high temperature for thirty days, the time necessary for the ink to dry. The sheet is again soaked as in the first instance and the reverse side of the bill printed. The thirty-day drying process then has to be repeated. In cases where a third impression on the bill is necessary, which is required when the printing is done in two colors, the wetting and drying process has to be repeated for a third time, and another month is thus consumed in its production. Besides the delay of this process, the wetting and drying rot the fiber of the paper, and, although it is "starched" to give it the crisp appearance, the starch soon wears out and the bill becomes limp and worn. In printing bills on paper that has been treated by the new process no wetting is necessary. The ink loses none of its luster when applied to the paper, as under the old process, and is thoroughly dry within forty-eight hours after the printing is done. Gever's Stationer.

PETITION FOR LOWER FREIGHTS ON TYPE.

A petition is being circulated by Barnhart Brothers & Spindler, Chicago, among purchasing printers of the country, asking the railroads for a more favorable freight rate on new and old type. The fact is that type is manufactured in only a few cities, ninety per cent of it being made in the cities of New York, Philadelphia, Boston, Chicago and St. Louis, and fully fifty per cent of this type is shipped to dealers and branch houses, and from them distributed to printers throughout the country. About six million pounds of type is shipped to dealers and consumers annually, and as the railroads usually get two hauls—one from the manufacturer to the dealer and again to the printer—it is contended that a lower freight rate should obtain.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.

GEOGRAPHIC INFLUENCE IN AMERICAN HISTORY. By Albert Perry Brigham. Cloth, 12mo, 366 pages. Price, \$1.25. New York: Ginn & Co.

In this new book Professor Brigham has presented vividly and clearly those physiographic features of America which have been important in guiding the unfolding of our industrial and national life. The arrangement is mainly geographical. The book will be found particularly interesting and valuable to students and teachers of geography and history, but it will also appeal to the general reader. The very large number of rare and attractive photographs and the numerous maps are of importance in vivifying and explaining the text.

Webster's International Dictionary. Springfield, Massachusetts: G. & C. Merriam Company.

The "Twentieth Century Edition" of Webster's International Dictionary contains features that must commend it to the favorable attention of every one seeking a reliable and standard authority. It includes the fruitage of the language gathered during the last decade, new scientific words, technical, foreign, dialect, etc.

In addition to the supplement of new words, the biographical dictionary and gazetteer of the world have now been thoroughly revised, both tables being entirely reset. In the biographical dictionary several hundred names of persons more recently prominent have been added in the place of some that are now less sought for. Much additional information, as the dates of reigns or administrations, has also been included, and great care has been taken to verify many doubtful dates by comparison with the most recent authorities.

In the new gazetteer the figures for population and area have been made to agree with the census returns taken in 1900 and 1901 by the leading countries of the world, or with authoritative estimates where other data were not available. The spelling has been conformed to the adopted forms or rules of the United States Board of Geographic Names, the Geographic Board of Canada and the Royal Geographical Society. The addition of sixteen new pages admits the insertion of a very large number of places that have recently become prominent.

Webster's Collegiate Dictionary. Springfield, Massachusetts: G. & C. Merriam Company.

This de luxe edition, the latest and largest abridgment of the International, is made to meet the especial requirements of the student or busy man. It is printed on thin paper, with limp covers, round edges and thumb indexes. Even where the International is available, this compact little volume, with its large vocabulary and very handy form, will be found a great addition to the home or office. It is just the thing for a lady's writing-desk, a gentleman's table, or a tourist. It is so light that it can be used without effort, and its vocabulary so complete that in most cases no further reference is necessary. Its appendix contains vocabularies of names, rhymes and foreign words, tables of arbitrary signs, also a valuable glossary of Scottish words and phrases, the latter giving, as

nowhere else, the correct pronunciation of the Scottish terms so frequently found in literature. It has been warmly commended by eminent authorities at home and abroad, and has been favorably noticed by all the leading publications. This handsome dictionary is the first attempt to use the expensive Bible paper in a book of reference. The result has been in the surprising reduction to less than one-half the bulk of the regular edition, although all the matter of the regular book is retained. While containing 1,116 pages, with 1,400 illustrations, the thickness has been reduced to less than an inch and a half, and the weight to two and a half pounds. The book measures 85% by 534 inches. The paper, chosen after much careful experimenting, is peculiarly successful in combining opacity, body, strength and an excellent printing surface, with the requisite thinness. It is issued in two attractive bindings: Art canvas, dark blue, gilt side and back stamp, limp

boards, marbled edges, round corners, indexed......\$4.00 Full seal, rich dark brown, gilt side and back stamp, limp

boards, full gilt edges, round corners, indexed..... 5.00 Each style is neatly boxed, making the book a most acceptable Christmas present. The Inland Printer Company will receive and transmit orders.

EXACTIONS OF THE FRANKLIN UNION OF PRESSFEEDERS.

Chicago Printing Pressmen's Union, No. 3, I. P. P. & A. U., has issued the following statement in its own defense and in the defense of the interests of the printing trade in Chicago. The arraignment is one which must carry conviction to every mán who appreciates what true unionism stands for, and serve to aid in dissolving an oppression that has weighed upon the printing trade in Chicago for years and has served to make the cause of unionism suffer in the eyes of its best friends:

The late controversy relative to the strike of the Franklin Union in the city of Chicago has been seized upon by those who sought to further their own individual interests as the opportune time for the issuance of statements calculated to create an impression not consistent with the actual facts in the case.

Printing Pressmen's Union, No. 3, having been maligned and vilified as an organization bent upon seeking the destruction of a legitimate sister union, felt so secure in its past record for fairness, honor, honesty and integrity that it took no steps to refute such baseless slander.

Since its silence is being construed and accepted as a public confession of guilt, self-justification compels an explanation of the true status of the Chicago feeders' strike and the pressmen's connection with it.

In order to permit the public to thoroughly appreciate existing conditions, a brief but concise history of both the Franklin Union, No. 4, of Chicago, and Printing Pressmen's Union, No. 3, of the I. P. P. & A. U. is here given.

Franklin Union, No. 4, was organized about fifteen years ago as a feeders' organization solely, and was affiliated with the International Typographical Union. From that body they shortly seceded, and for the past eight years have maintained a policy of isolated independence, owing allegiance to no higher authority than self and self-interests. Not content with the original scope of the organization, its lines were gradually broadened, encroaching upon the jurisdiction of other organizations in the printing industry with impunity, until from a union of pressfeeders they evolved an industrial union which embraces pressededers, job pressmen, cylinder pressmen, web pressmen, paper cutters, book trimmers, joggers, folding machine operators and mailers, creating a condition which neither conformed to the ethics and tenets of tradesunionism nor complied with the principles of trade autonomy, which is supposed to govern in the field of organized labor.

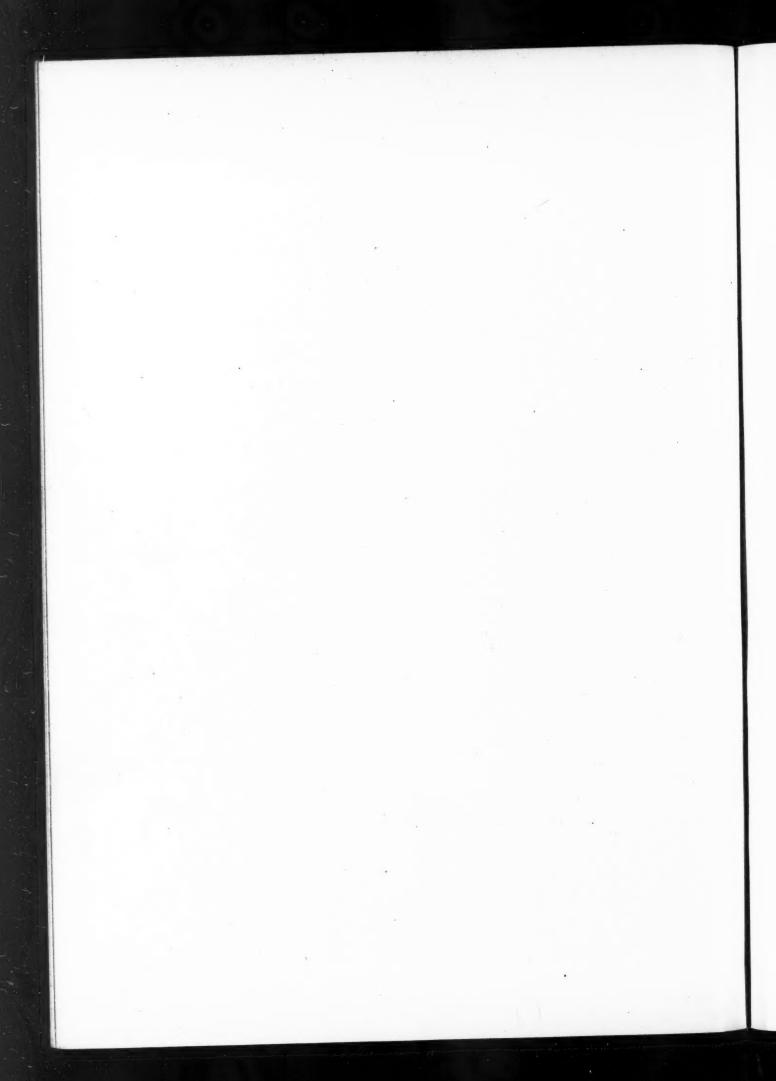
The reason for the retention of its former title is obvious to even the casual observer, as it would lead those not thoroughly informed to consider it a union affiliated with and interested in the allied printing trades and the labor movement in general. To their method of continuing to levy tribute to the extent of \$20 for every applicant, irrespective of whether he presented an authentic traveling card from the I. P. P. & A. U. or happened to be non-union, fully explains the only interest they felt in either body.

The organization of the Printing Pressmen's Union, No. 3, antedated that of the Franklin Union and, like the latter organization, was affiliated with the International Typographical Union. After its secession from that body an International Printing Pressmen's Union was created, which in time received recognition from all the other internationals in the printing industry as well as the American Federation of Labor,



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"I'SE GRANDMA"



as the only legitimate pressmen's and assistants' union with complete jurisdiction over the pressrooms in their entirety.

The Chicago branch of the I. P. P. & A. U., actuated by the laudable desire to avoid friction and maintain peace and harmony, generously conceded recognition to the Franklin Union, No. 4, as a feeders' organization. The ingratitude displayed by the Franklin Union as a reward for this evident kindness proved an unpleasant surprise, though the still-prevalent sentiment of concord in the Pressmen's Union prevented an open rupture. The several successful wage scales negotiated by the Franklin Union gave them a false estimate of their ability and tended to inflate them with self-importance to the point where arrogance, intimidation and coercion displaced and superseded justice and reason until the employes sought to obtain the aid of the Allied Printing Trade Council in order to secure fair play.

The pressmen meanwhile attempted by every available means and conciliatory methods to come to some definite agreement with the Franklin Union, but without any results. In conjunction with the other interested organizations, time was spent in a useless endeavor to bring matters to a peaceable conclusion.

Finally the council, as a central body, made overtures to the Franklin Union, hoping against hope that something might be accomplished, but their good offices received the same reception accorded all former attempts of a similar nature.

On October 1, Franklin Union notified the employing printers of the adoption of a \$15 wage, which was to become effective October 5, 1903. Pressmen's Union, No. 3, was notified of the contemplated change on the same date, no prior conference having been requested, though the officials of the Franklin Union must have recognized the Pressmen's Union would not consistently jeopardize the interests of its members without a discussion of the merits and wisdom of Franklin Union's demands, since open assistance and aid might involve them in a general strike, which in their unprepared condition would savor of practical suicide, even if they ignored consideration of the other moral obligations involved. Without consultation or warning, on October 5, 1903, the Franklin Union passed into execution their threatened program, depriving members of the Pressmen's Union of employment and causing their involuntary involution in an embarrassing controversy, which they were not equipped to meet. This proceeding of the Franklin Union was a deliberate and premeditated imposition on the pressmen's former generous treatment, and this flagrant disregard of the requirements of common courtesy led to the adoption of a retaliatory measure at the special meeting of Pressmen's Union, which provided for the nullification of the Franklin Union's former recognition and a firm decision to attend to their duties of operating presses with such feeders as the firms interested would furnish. Fourteen firms, alive to the possibilities of our, had taken advantage of the state of affairs to introduce girls into their pressrooms in the capacity of feeders. This has since proven a most effectual checkmate to a revival of the Franklin's former prestige, as the record established by these unskilled girls has conclusively demonstrated that either the boasted skill of the Franklin men was a fiction or they intentionally curtailed the output in direct contradiction to organized labor's assertion, "An honest day's work for an honest day's pay."

The Franklin Union's policy of isolation and independence of all concerted action or collective maintenance of labor's paign of organization and education proved economical if not equitable, though the fund they claimed to have at their disposal when they inaugurated the present struggle did credit neither to their pretensions as Napoleons of finance, nor was it commensurate with the sum of the dues, initiation fees and assessments. A little mathematical calculation, based on intimate knowledge of their savings, furnishes a correct estimate of what they ought to have as a treasury fund. During the past five years about 450 feeders have deposited I. P. P. & A. U. cards with the Franklin and were each mulcted for \$20 membership fee, producing a total of \$0,000. On an acknowledged membership of 2,000, the saving of per capita of 20 cents a member per month through nonaffiliation with the International Printing Pressmen's and Assistants' Union netted in five years the sum of \$24,000. Its non-alliance with both the Allied Printing Trades Council and the Chicago Federation of Labor during the past five years permitted a further saving of per capita tax amounting to \$7,200. These few items, not including the percentage saved by other organizations after deducting the above amounts from their receipts or the interest which naturally accrues from savings deposits, should insure a fund of \$40,200, in place of the \$30,000 they proudly boast of having acquired through exceptional financial efficiency, and this \$30,000 represents the sum derived by them through their selfish segregation and indicates the loss of revenue sustained by organized labor.

Though the Franklin Union eagerly accepted all the benefits obtained by labor's collective activity, it refused to meet its fair share of the expense involved, preferring a large bank account to costly trade affiliation. Recent events have conclusively demonstrated beyond the peradventure of a doubt that, while money is a necessary adjunct to any business institution, the good will and practical support which affiliation engenders is an asset which outweighs the few paltry dollars insularity provides. The rank and file of the Franklin Union were not sponsors for its misguided policy, since its governmental machinery was con-

trolled, not by the union as a whole, but by a coterie of officials termed the Executive Board, who were invested with extraordinary authority and unlimited power. Under their management the olive branch so often extended, not alone by the printing pressmen, but by the allied council, was continuously ignored, and the resultant conditions became a prolific source of debate and argument at every convention of the I. P. P. & A. U. as being the one city where its laws were set at defiance and its international cards refused recognition.

So intolerable had the stand of the Franklin Union become that drastic measures were resorted to at the Cincinnati convention of the I. P. P. & A. U., and the following resolution was unanimously adopted:

"To the President and Delegates of the I. P. P. & A. U.:

"Whereas, Owing to the conditions which exist in the city of Chicago, because of the fact that there is no Assistants' Union of the I. P. P. & A. U. in that city: and

"Whereas, The I. P. P. & A. U. constitution makes it mandatory upon each of its members who takes out from any of its various locals a traveling card to deposit it in the existing local in whose jurisdiction it may enter.

" In view of the above, be it

"Resolved, That this convention condemns the action of Chicago Union, No. 3, in not living up to Article X, Sec. 14, which requires all pressmen's unions to accept all assistants' traveling cards where no assistants' unions exist; be it further

"Resolved, That this convention believes such action to be detrimental to the true cause of the I. P. P. & A. U., compelling the I. P. & A. U. assistant who comes into the jurisdiction of No. 3 to enter the independent feeders' union known as Franklin, No. 4, thereby strengthening the hands of the enemy of the I. P. P. & A. U.; be it further.

"Resolved, That this convention call on Chicago Union, No. 3, to live up to the I. P. P. & A. U. constitution in the future and protect all assistants of the I. P. P. & A. U. coming into their jurisdiction.

"Franklin Association, No. 23, New York city, I. P. P. & A. U."

This constant pressure and continual censure became so obnoxious to the Chicago Pressmen's Union that when the Franklin Union officials absolutely declined to listen to reason, it became optional with the Chicago Pressmen's Union to either defy the mandate of their own convention or brave public opinion by asserting their manhood and insisting upon their international prerogatives and privileges. Had the rank and file of the Franklin Union been granted the chance of discussing the proposition in all its phases and testifying to their conclusions by a vote on the question of affiliation with the I. P. P. & A. U., much of the late unpleasantness would have been averted, but the radical determination of the Franklin's executive board prevented such a consummation, and the industrial predicament created thereby is a lasting monument to the folly of investing officials with the power which ought to remain with the rank and file, and is further proof that selfish independence can not demand the same consideration that unselfish interest in the doings of organized labor can demand as its reward for services

PORTFOLIO OF SPECIMENS OF PRINTING.

The Inland Printer Portfolio of Specimens of Printing, which was issued in November, was so eagerly sought for that but few copies remain unsold. The portfolio contains several original cover-designs in colors and unique effects done by embossing, etc., a number of three-color plates and half-tones, both vignetted and full-screen, in black and double-tone inks, together with a large number of specimens of artistic job composition printed in colors on white and tinted stock, showing the influence both bear on the selection of type faces. The whole collection is in loose-leaf form and enclosed in a cover of attractive design. This portfolio will be sent on receipt of 60 cents while the edition lasts. It is intended to issue Portfolio No. 2 as soon as the material therefor can be selected.

A CORRECTION.

Mr. R. Coupland Harding writes from New Zealand: "I see in my article on "The Make-up of Books" (INLAND PRINTER, June, 1903, page 364, first column), a double mistake, which must have been made in the manuscript, and conveys the opposite meaning to that intended. 'Left-hand page' (fifteen lines from foot) should read 'right-hand,' and 'right-hand,' three lines lower down, should be 'left-hand.'"

THE art of papermaking has reached the point where it is possible to cut down a growing tree and convert it into paper suitable for printing purposes within twenty-four hours.



The Los Angeles Examiner, Hearst's new paper, has put in a Wesel photoengraving plant.

C. HAROLD SMITH, of the Binney & Smith Co., 81 Fulton street, New York city, has returned after a four months' business and pleasure trip through Europe.

J. B. Breman, manager of the Chicago branch of the A. D. Farmer & Son Typefounding Co. for the past four years, has resigned, and is now connected with the Keystone Type Foundry, of Philadelphia.

The factory of George E. Lloyd & Co., makers of electrotype, stereotype, engravers' and special machinery, which recently moved from Chicago to Elkhart, Indiana, is now busy on orders from London, England. The firm has just finished a large order for the Government Printing-office at Washington.

Henry S. Jacobs has severed his connection with Messrs. Gillam's Sons Company, with whom he has been associated for the past ten years, and has established a printing plant of his own under the firm name of Henry S. Jacobs & Co., at 133-135 North Fifth street, Philadelphia, Pennsylvania.

COLOR-PRINTING is shown in its highest development in the Christmas Scribner's. There is a cover by J. G. Sommer, a frontispiece by Maxfield Parrish, eight full pages by Jessie Willcox Smith, Holland sketches by Penfield, decorations by Peirson, all faithfully reproduced in their original brilliant colors.

HAAG & PARRIS, printers and publishers, who have been located at 153 North Third street, Philadelphia, for fifteen years past, moved December 1 to 402-406 Race street, where they will occupy the entire second floor, giving them about six thousand square feet of floor space. They will double their facilities.

THE new cover of *The Century*, which has made the November issue stand out boldly on every news-stand and bookseller's counter, is being commended by readers and critics as "artistic," "dignified" and "unusually attractive." It is of simple architectural design, in ivory, black and venetian red, on a soft olive-green, and is said to be the only permanent magazine cover at the present time in which green is the predominant tone.

NEEDS THE MONEY.

A Queensland contemporary recently published the following: "Our foreman printer recently measured up the space occupied by obituary notices in the *Herald* during the last couple of months or so, and found it made three and three-quarter yards. This is so much dead loss to the paper, and if a fatal epidemic struck the town ruin would stare us in the face. We have, therefore, decided in future to charge for such notices. So, when people feel like dying, we hope they will give directions to their next of kin in respect of paying for the same."

LEARNED MUCH FROM THE INLAND.

I have been working at the printing trade for the past three years, and during that time have held a foremanship in three different county-seat weeklies. I believe that I have learned as much in that time from reading articles in The Inland Printer as I have by practice, and in my practice have endeavored to follow out the instruction given.— Leon E. Derr, Ava, Illinois.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

PRINTERS who wish to add a profitable side line to their business should take advantage of the offer in the advertisement of William Freund & Sons, on another page of this issue.

THE ACME COMPOUND COMPANY.

It might be well for all present or prospective producers of high-class printing to note that the Acme Compound Company, manufacturer of Acme Ink Reducer, whose advertisement appears on another page in this number, is stating a very convincing reason in describing the merits of its line of goods. Circulars and samples can be obtained by writing to the company at Elkhart, Indiana.

A NEW ROUND-CORNERING ATTACHMENT.

We have noticed of late that a number of concerns who take special interest in their stationery are calling for a round corner, not only on their letter-heads, but on statements, cards and all other forms. To meet this demand, the Samuel C. Tatum Company, of Cincinnati, Ohio, whose adjustable punch has done more to advance the punching of paper than any invention of recent years, has gotten out its "Round-cornering

Attachment," to be used in connection with its punching machine.

We show a cut of this attachment connected with punch. The special features of merit in this attachment are:

The blade cuts upon strips of end wood which can be used for their full length and then reversed. Twelve of these strips are supplied with the outfit.

The blades (3) are interchangeable and are mounted in a solid steel seat, insuring necessary rigidity in operation.

The depth of stroke is easily regulated for every contingency by the adjusting screw on the plunger.

The clamp is simple and works very close to the cutting point, yet can be instantly swung out of the way to reach blade or other working parts.

The tension of clamp is variable at will by the wing nut (17) on the treadle, so

FRONT VIEW.

Tatum Round-Cornering Attachment in Use.

as to hold equally well one sheet or %-inch thickness of paper (the maximum capacity of the attachment).

The Tatum Company is willing to send its new catalogue to any one interested in the punching of paper.

A MODEL PLANT.

We take pleasure in presenting to the readers of The INLAND PRINTER a view of the new factory of the Fuchs & Lang Manufacturing Company, which is located in Rutherford, New Jersey. The building, which is admirably adapted to the purpose for which it is intended, is 300 feet long by 120 wide and has a frontage on three streets. It is built of brick, in a very substantial manner, and is splendidly lighted, having windows the entire length on each side. The plant is a model one in every respect. It is equipped with all the latest tools and machinery and is laid out in very convenient shape for handling the work done in the most economic way. A large crane runs the entire length of the building, and with this machines are carried to a railroad platform and placed in cars on a switch track on the main line of the Erie road. Adjoining the main building a new foundry has been constructed, which does not show in the cut. The purchase of this property by the Fuchs & Lang Manufacturing Company was made necessary by the rapid growth of its machinery

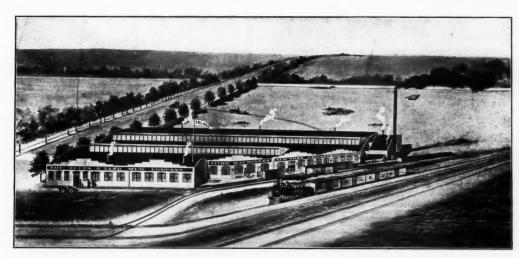
challenge attention on the part of printers generally. Another new feature, and a desirable one too, is the "Platelifter." This consists of a wood handle with a short blade for removing plates mounted on blocks. By placing the sharp edge of the lifter between the plate and block the nails will loosen and the plate come off readily. The tool is specially adapted for expediting the underlaying of plates.

THE NEW BOOK-SEWING MACHINE.

The attention of readers is called to the advertisement, appearing on another page of this issue, of the Martini Booksewing Machine, which is now ready for the market.

In this machine the use of straight needles in sewing books is for the first time successfully shown, and the operation is very simple and easily understood.

The sections are placed across a saddle, feeding either to the right or left, and are brought up under the sewing mechanism. Self-punches automatically prick the sections from the inside, throwing the burr of the paper outside the fold.



NEW FACTORY OF THE FUCHS & LANG MANUFACTURING COMPANY.

business, which, from a small beginning a few years ago, has grown to be probably the largest of its kind in this country. A large variety of machines for the printing and kindred trades is made by this company, and they are sold not only in this country, but abroad. Among these may be mentioned bronzing and dusting machines, roughing machines, bronze sifting machines, coating and varnishing machines for metal lithographic presses, ink mixers, ruling machines, embossing machines, calendering machines, etc. The company also makes a line of lithographic presses for decorating metal, which has had a large sale. It is needless to say that, with its improved facilities for manufacturing, the company will now be better able to supply the increasing demand for its machines and add to its already good reputation as a manufacturer of high-grade machinery.

IT CATCHES ON.

Such is the title of a folder sent by the Tympalyn Company, Boston, Massachusetts, the main feature of which appears to be the emphatic applicability of the Maley patent iron block to meet the every-day wants of the printery. Two pages of this folder illustrate the practicability of this new patent block in a very effective way, the iron block itself appearing in white bronze while the "lay" of a number of pages and parts of pages are in copper bronze, representing electros and the mechanical detail of the plate-block. The thought is a happy and suggestive one, which is bound to

Straight needles are then brought down and into the section, and, withdrawing slightly while the threads are tightly held, form loops which are caught by the loop carriers and brought across to the next needles. The needles are then raised and again lowered, this time through the loops, which are caught by crochet hooks on the needles and drawn up out of the section and through the preceding loops. The loops are then carried across the back of the signature, and at the next movement of the machine the operation is repeated.

The sewing performed by this machine is of the well-known "off and on" variety, that is, the threads are distributed first in one part of a signature and in another part of the next signature, consequently there is little or no swell in the backs of the books.

In this machine the long-sought-for possibility of sewing tapes or crash directly to the books has been successfully accomplished, and it is claimed that this sewing is even stronger than the old-fashioned hand-sewing over sunken bands or cords, and without the disfigurement of saw-cutting the books for the bands or cords.

The Martini machine is a handsome, well-built machine, quiet and easy in operation, with practically no jar or racking, and has all its wearing and operating parts in full sight. Everything possible seems to have been done to bring this machine to the top notch of perfection, and the machine has every appearance of care and attention in all its details.

The capacity of this machine is limited only by the expert-

ness of the operator, and while it is not claimed that the output of this machine, especially on books of few sections, will equal the output of some other book-sewing machines, notably the National machine which Mr. Smyth is about to place on the market, and which is claimed to be the fastest book-sewing machine in the world, yet the increased strength and quality of the sewing is bound to make the Martini machine a welcome addition to any bindery where quality is a desideratum.

The manufacture and sale of the Martini machine in the United States is controlled by Joseph E. Smyth, a son of Mr. David M. Smyth, the famous inventor of the Smyth book machines, and a gentleman thoroughly conversant with every branch of the book-sewing and bookbinding business. Mr. Smyth has associated with him the well-known firm of T. W. & C. B. Sheridan as his exclusive selling agents.

Mr. Smyth informs us that he has already sold eight of these machines to the United States for use in the Government Bindery, and that he is about to place four more of them in the same establishment. He has also successfully placed others in different parts of the country and wherever good, strong sewing is essential the Martini machine is well appreciated.

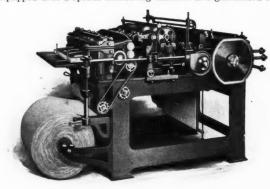
Correspondence with Joseph E. Smyth, 411 Dearborn street, Chicago, or T. W. & C. B. Sheridan, New York and Chicago, is solicited, and will receive prompt and careful attention.

A NEW JOB PRESS.

After five years' time and a small fortune in money spent in developing this machine, it has within the last year reached that stage of simplicity and excellence where its builders can safely recommend it to the manufacturing printer, with a guarantee behind every representation.

It is a true rotary, using a flat surface type or plates; prints one side only, perforates and slits the web when required and cuts it into sheets of any length under its limit.

The above cut is of a recent machine, thirty inches wide, equipped with a special numbering machine and guaranteed to



THE COY JOB PRESS.

deliver twenty thousand perforated and numbered sheets per hour, "four on."

The press is intended for general work, but, owing to its great flexibility, it is well adapted to a variety of special lines, such as sales slips, street-car transfers and many other things requiring consecutive numbering and rewinding.

It will take the name of its designer and be known as the Coy press, with office and factory at 107 Sangamon street, Chicago.

IN LOS ANGELES.

Los Angeles is to have another electrotype foundry. The plant has been ordered by D. S. Griswold, of that city, from the F. Wesel Manufacturing Company, of New York. This is the second Wesel plant that Mr. Griswold has purchased.

About three years ago he was commissioned by the *Times-Mirror*, of Los Angeles, to buy a plant, and selected and afterward operated a Wesel plant. Later he was engaged to set up and operate the first electrotype plant operated in Mexico. That also was a Wesel plant.

PERFECTION WIRE-STITCHING MACHINES.

The year 1903 has brought much increase to the popularity of the new style "Perfection" wire-stitching machines. It takes quite a long time for the trade throughout the United States to become familiar with a change in the style and construction of machinery put out by an old established house. It is most natural to say, "Oh, I know all about Morrison machines; they have been on the market for years." Yes, it is true that the old style "Perfection" machines have been on the market for many years and have given very general satisfaction, but the new style "Perfection" stitchers are totally different from the old style. They are simplified, strengthened and improved at every point, built under patents issued in 1900. They are now giving universal satisfaction wherever used throughout the world.

The J. L. Morrison Company, 60 Duane street, New York, manufacturer of the "Perfection" machinery, is the oldest maker of wire-stitching machines in the United States, and is the only one which confines its efforts to one class of machines and can be regarded as an expert in its line.

The offices of this company in London, England, Leipzig, Germany, and Toronto, Canada, contribute largely to the sale of its machines.

It is the intention of the manufacturer to make a creditable exhibit at the Universal Exposition at St. Louis, Missouri, and also at the International Printing, Stationery and Allied Trades' Exhibition in London, England, in 1904.

THE BOSTON FAIR.

The Graphic Arts section of the Merchants' and Manufacturers' Exposition, recently held in Boston, was of unusual interest to printers. There were many fine exhibits, that of the Wood & Nathan Company, wherein was shown the Lanston Monotype Machine in operation, being the point of greatest attraction. Crowds thronged the Monotype space all day long, asking questions, watching the machines at work, examining the numerous beautiful specimens of printing done from Monotype type, and evincing interest generally.

What seemed to impress the visitors most was the fact that the Monotype casts perfect individual type, equaling the product of the typefoundries, and then sets and justifies these same types ready for the press, the machine setting all sorts of complicated work as readily as straight matter.

The spectators were unanimous in their praise of the Monotype and its wonderful work.

"RADIUM."

The advertisement of the Typo Mercantile Agency, published elsewhere in this issue, catches the attention by the word Radium," prominently displayed. While nothing respecting the discoveries of modern science is printed in the advertisement, there certainly is a "strong light" thrown on the financial status of all firms in the printing trades by the agency, and the selection of the word to give the advertisement distinction was prompted doubtless by the analogy, serving to remind the members of the trade that they have at their command in the Typo Mercantile Agency an informant whose usefulness is not theoretical, but has been practically demonstrated by years of actual experience, as evidenced by the letters from leading houses in the trade. The printing trade is to be congratulated upon having such a thoroughly responsible and satisfactory trade agency, and the steady growth in its influence and membership during the eight years it has been in business shows that its efforts are being recognized and rewarded.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Frice invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I, Containing 230 advertisements submitted in a contest conducted by The INLAND PRINTER, the result of which was announced in May, 1809. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY PRINTER COMPANY.

COST OF PRINTING—By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 634 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student and director of the Chatauqua Society of Fine Arts. 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of The Inland Printer. 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams.

This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY.

LINOTYPYE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard, and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BROOKLYN BORO, CITY OF NEW YORK—Well-established print-ing-office, \$25,000; good paying business per annum; cash or liberal terms; cause, sickness. D 726, care New York office Inland Printer.

BUSINESS MANAGER — A man of experience, a producer of results and successful in handling the details of buying and systematizing office, advertising and circulation management, contemplates making a change about January 1, and wishes to connect himself with a live, hustling, up-to-date paper in a city of 50,000 or 100,000 people; credentials of the highest order furnished. D 599.

EXCEPTIONALLY WELL-EQUIPPED JOB OFFICE in central Pennsylvania; Babcock Optimus; 3 Goldings, new; rock-bottom figure for cash; must sell immediately; cylinder separate if desired. D 816.

FOR SALE — Complete photoengraving plant. Address P. O. BOX 55, Cincinnati, Ohio.

FOR SALE — Controlling interest in a large Minneapolis book and job printing-office; needs a widely experienced man capable of taking charge of all departments; a grand future for the business; \$8,000 cash needed. D 821.

FOR SALE — Daily and weekly newspaper and job office in central Illinois, in best city in county, 10,000 population; only Democratic daily in county of 48,000; well-equipped, Linotype, etc.; great bargain to right party. D 833.

FOR SALE — Job office (and stationery store) in town of 11,000 inhabitants, doing business of \$9,000 per annum; only cash offer will be considered. For particulars address D 597.

FOR SALE — Leading Republican county and district paper in central West; official county paper, circulation over 2,000; excellent job and advertising patronage; must go at once; good reason. D 842.

FOR SALE — One-half interest in established job business in lake city of 9,000; price, \$1,200; \$250 down, balance in your own time; 4 machines, including fine cylinder; other business takes owner's attention. M. CARRIER, Benton Harbor, Michigan.

FOR SALE — Printing-office, business \$2,000 per year; first-class trade; 2 Golding jobbers, 110 fonts Inland type, paper-cutter, etc.; everything up-to-date; excellent opportunity; investigate; price \$1,500, part cash. D 682, care New York office Inland Printer.

FOR SALE — Republican newspaper in Missouri paying \$1,800 a year; \$800 takes it if bought at once. D 419.

FOR SALE — Up-to-date job office, stationery and office supply store; annual business, \$12,000; leading office in manufacturing city of 30,000, best city in the gas and oil field of Indiana; \$2,000 to \$3,000 cash required; failing health reason for selling. Write at once if you appreciate a bargain. D 636.

ONLY PAPER IN TOWN, big business, 500 circulation; \$800 buys it; selling because of failing sight. J. D. QUILLEN, Overbrook, Kan.

PRINTING-OFFICE IN DENVER FOR SALE—Large plant doing fine business; owners have other interests requiring their attention; \$15,000 cash required. Particulars P. O. BOX 507, Denver, Colo.

SPACEBANDS REPAIRED, 30 CENTS — Save 20 cents, at the same time get spacebands equal to new; a trial order costs you nothing if work is not as represented. HUNT MACHINE WORKS, 1538 N. Main st., Los Angeles, Cal.

WEEKLY NEWSPAPER AND JOB OFFICE, complete, in good condition, for sale at a bargain. JUNIUS HARRIS, Titusville, Pa.

\$1,000 HALF-INTEREST in \$4,500 printing and binding plant; town of 40,000 in central West; hustler as foreman preferred; part time. D 795.

\$1,500 will buy a print-shop in prettiest town in southern Iowa; 1,000 population; good equipment, good patronage, rich country, new coal mines, 3 railroads. D 830.

\$3,400 job office, Des Moines, Iowa, for sale for \$2,000; part cash, balance instalments; established business, good prices, plenty of work without soliciting, low rent, power presses and stitchers; bargain. D 481.

FOR EXCHANGE.

WANTED TO EXCHANGE 1,000 acres good unimproved farming lands near railway, and some cash, for best offer on a paper-cutter, a cylinder press for a 6-column paper and a 10 by 15 job press, and a gasoline or kerosene engine. BENJ. SAMS, Folkston, Ga.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BARGAIN — In Harris Automatic envelope press, also 40 by 60 and 37 by 52 four-roller Campbells, also folding machines, etc. T. E. KENNEDY & CO., Cincinnati, Ohio.

FOR SALE — Hydraulic press and pump, in perfect working condition, with countershaft, pulley and clutch pulley. D 808.

FOR SALE—One or two Mergenthaler Linotype two-letter machines numbered above 5,000; first-class condition. S. ROSENTHAL & CO., 15 W. Sixth st., Cincinnati, Ohio.

FOR SALE — One Seybold power round-corner cutter, I Tennis sewing machine, I Sanborn sawing-out machine, I 30-inch Gem paper-cutter, I two-rod lever embosser, I 33-inch Hickok table shears. GANE BROS. & CO., St. Louis.

FOR SALE—One 32-inch Sterling power cutter, 1 32-inch Peerless power paper-cutter, 1 Perfection "C" wire stitcher; also overhauled job presses, printers' and bookbinders' machinery. GUTH & CO., 219 Olive st., St. Louis, Mo.

FOR SALE — Perfected Prouty press, 12 by 18, hot embossing, used two months, perfect shape; bargain; reason: discontinued calendar business. D 843.

FOR SALE — " Ross " 3-roller ink mill, mixers, etc., at a bargain. D 824.

FOR SALE — Router, beveler, trimmer, cameras, lenses and screens, all in good condition, cheap. C. H. GARTON, 40 Sheriff st., Cleveland, Ohio.

FOR SALE CHEAP-OR SALE CHEAP — One Levy screen, 12 by 15, 133 lines; one Wolfe screen, 10 by 12, 175 lines; both in good condition. D 796.

PRESSES — Miehle, 39 by 53; 2 Campbell combinations; Hoe stop-cylinder; pony Campbell; 34-inch hand and power cutter; 25 H.-P. engine; Wesel patent stereotype blocks. STATION C, Box 123, Cleve-land, Ohio.

Our new Trade

Steel Die and Copperplate Work Our new Trade Catalogue, just incoperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO. 7 Lock Street, BUFFALO, N.Y.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

NOT HOW CHEAP, BUT HOW GOOD — Our estimates bring business; Conner, Fendler & Co., printers' warehouse; cylinder presses, job presses, paper-cutters, gas engines, motors, folders and stitchers rebuilt by specialists; type — American point line, body and set; printers' material, small tools and supplies, new and secondhand; prompt and intelligent service, consistent terms, prices and discounts; specimen books and illustrations free. CONNER, FENDLER & CO., New York city. Quality before everything.

PRINTING MATERIAL AND TYPE, all in good condition and nearly new; this is a rare opportunity to get a good outfit for a low price; printed list furnished on application to THE MILLER PRINTING CO., 413 Grant st., Pittsburg, Pa.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: Linotype operators (9), machinist-operators (8), job printers (8), pressmen (10), all-round men (5), foremen (8), compositor (1), salesman (1), editor (1), electrotyper (1), bindery foremen (2), stereotypers (2), make-ups (2), rulers (4), finisher (1), Registration fee \$1, with printege of renewal at expiration of three months without further charge. Address The Inland Printer Company, Chicago.

A CYLINDER AND PLATEN PRESSMAN, also a foreman and make-up on 8-page daily; unless thoroughly competent don't apply. TIMES, Crookston, Minn.

A FIRM DOING GENERAL ADVERTISING has thought it might perhaps pay them to have the newspaper situation in the cities of the country investigated for themselves. If this should meet the eye of any one who thinks this work would pay, or that he could do it well, they would be glad to consider his reasons. D 654.

ALL-ROUND PRINTER WANTED for live Western office; also Simplex operator and proofreader. D 637.

ALL-ROUND PRINTER WANTED in job office East; also Linotype operator. D 273.

ARTIST WANTED for high-class commercial decorative designing and lettering; man with photoengraving experience preferred; samples returned if submitted. Address with particulars and salary, ART, P. O. Box 1592, Philadelphia, Pa.

CALENDAR SALESMAN for New York, Pennsylvania and Ohio; only first-class men capable of handling the highest class trade with a superior line of art calendars; references given and required; our line is specially adapted for banks and those using the best. D 107.

COMPOSITOR FOR STONEWORK, compositor for tabular-work, compositor for bookwork, cylinder pressman; will pay union scale, \$12; stady position; open shop; apply at once. THE TUTTLE CO., Rutland, Vt.

COMPOSITORS — We want one or two good job compositors, non-union; steady jobs for capable men. THE REPUBLICAN PUB. CO., Hamilton, Ohio.

LINOTYPE OPERATORS — Competent operators wanted for bookwork; highest wages for speedy men; strictly union; fine city, healthful workshop; give speed and reference. D 836.

SOLICITOR who knows his business and can get advertisements for Ar publication. D 638.

TYPEFOUNDER required for British colony, capable of taking charge of a typefoundry; applicants must have thorough practical knowledge of type casting and finishing in all stages, also knowledge matrice-making and justifications, testing and trying type for accuracy, setting of typecasting machines and, if possible mold making and repairing. Applicants must furnish in detail their experience and capabilities, furnishing references to support same, stating wages required; application treated confidentially. D 806.

WANTED — A commercial artist; reply at once, stating salary expected and send samples of work; a good steady position for the right man.

WANTED — A good job compositor who can stereotype jobs; no newspaper. ELLIS BROS. PRINTERY, El Paso, Tex.

WANTED — A paper-ruler to take charge of 4 machines; must be first-class, energetic and competent to look after employer's interest; a good position and steady work. D 377.

TED — An active energetic man as foreman of medium-sized office Southern town; nothing but a hustler need apply. D 28.

WANTED — At St. Louis, World's Fair City, a man to handle the Ben Day machine; steady position; prefer man who is a designer as well, or who can make himself useful in the art department of an engraving house. D 829.

WANTED — First-class foreman for bindery for high-grade catalogue work. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — Foreman for job department; require good proofreading, discipline and production; \$18; state experience in detail and send references. GLENS FALLS (N. X.) PUBLISHING CO.

WANTED — Linotype operator, speed requirement 4,500 ems 8 hours. D 779.

WANTED — Pressroom foreman; an intelligent, progressive man, familiar with all classes of machines, capable of turning out the finest work, a good disciplinarian and a thorough economist. Address THE CLEVE-LAND PRINTING & PUBLISHING CO., 268 Huron st., Cleveland, O.

WANTED — Solicitor for a job printing house in Chicago; must be able to make correct estimates. Address, stating experience and references, D 403.

WANTED — Web pressman and Linotype machinist on morning paper; city of 40,000, Middle West; must be well recommended and competent to keep 4 machines in perfect order and run single web press; must be union man, sober and willing to work, and one who wants permanent position. D 224.

SITUATIONS WANTED.

WORKMEN seeking positions in the following lines are listed with The Inland Printer Employment Exchange. Employers seeking help in these branches will be furnished our lists free of charge. Managers (6), advertising managers (3), editors (3), reporter (1), artist (1), solicitor (1), stereotypers (5), electrotypers (2), bookbinders (3), superintendents (9), foremen (21), pressmen (4), ad men (5), make-ups (2), all-round men (7), stone men (2), proofreader (1), job printers (14), circulation manager (1), machinist-operators (13), Linotype operators (6), Linotype machinists (3), Simplex operator (1). Address THE INLAND PRINTER COMPANY, Chicago.

A THOROUGHLY COMPETENT FOREMAN of composing-room desires change by January 1; 14 years' experience; married. D 810.

AD.-MAN — AI all-round hustler; speedy, accurate, up-to-date typographer; neat, attractive and effective arrangement without waste time; now steadily employed; far West preferred; steady, sober, reliable; married man. D 82.2.

ADVERTISING MANAGER by a young married man capable of taking the management of the advertising department of any business; highly recommended. D 834.

ART COMPOSITOR — An up-to-date job and ad. man; original ideas, one you can depend on, wants position in Chicago on first-class magazine or periodical. D 837.

CARTOONIST — First-class, experienced newspaper cartoonist is open for engagement; a man of ideas; half-tone, line or 3-color process. D 72

COMPETENT AND EXPERIENCED CARTOONIST desires permanent engagement at \$30 per week. D 747.

COMPETENT, PRACTICAL SUPERINTENDENT OR MANAGER of commercial lithographic plant will be open for propositions; familiar with modern shop methods and modern office and cost systems for printing or lithographing (can estimate either); good executive — best results from employes — can make your plant pay; present position too small to hold man. D 800.

FIRST-CLASS JOB PRINTER, 10 years' experience; Iowa or Minnesota preferred; best references; unmarried, strictly sober. D 815.

I DESIRE A PERMANENT POSITION in a good, clean office as a compositor and ad. man, where I will have a chance to take up jobwork also; have done newspaper work; married, age 40, no bad habits, thoroughly reliable; state what wages you can pay. D 844.

LINOTYPE MACHINIST-OPERATOR, now working nights, wants day situation; machinist or operating; strictly first-class; California preferred. D 723.

LINOTYPE OPERATOR — Two years' experience, speed 5,000, some knowledge machine, employed on coast, wants to go East; married, respectable and steady, good references, union. D 804.

MACHINIST-OPERATOR desires situation 1 to 3 Linotype plant; reliable, competent, union; East. D 828, care New York office Inland PRINTER.

MACHINIST-OPERATOR, 9 years' experience, desires change; any point west of mountains; exceptionally smart operator and A-1 machinist; union, references, testimonials; abstainer. McVEAGH, New Haven Hotel, First ave., Seattle, Wash.

NEWSPAPER FOREMAN OR ASSISTANT — Employed, but want change to afternoon daily; expect salary commensurate with ability; change to a union. D 206.

PHOTOGRAPHER — Half-tone or line work; open for position; first-class; 7 years' experience. D 823.

POSITION as editor of paper in small city; general experience. Address J. F. NEVIN, 26 Centre street, Newark, N. J.

POSITION WANTED by non-union Linotype machinist; factory experience. D 811, care New York office Inland Printer.

YOU IMITATE TYPEW

If you do, you should use Little's Printing Ink and Typewriter Ribbons to match Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work. :: Typewriter Ribbons, Satin-finish Carbon Papers, and the wonderful Cobweb Carbon Papers, the thinnest and most durable carbon paper upon the market.

INK, TRIAL POUND, - -RIBBONS, EACH, RIBBONS, PER DOZEN, . 9.00

A. P. Little

MANUFACTURER
Rochester, N.Y.

SITUATIONS WANTED.

PRACTICAL PROOFREADER, 18 years' experience (no "graduate"), rapid and accurate, desires situation in West; book or news. D 807.

PRESSMAN, all kinds of work; black and color, including capable to take charge; practical knowledge of all machines.

PRESSMAN, cylinder and job; understand the manufacturing of cal-endars, calendar pads, including back and three-color process; also understand book and catalogue work and embossing; capable of taking charge. D 195.

PRINTER—At working foreman jobber, make-up, tasty typography; careful hustler, competent estimate, lay out and "pass" on high-grade or rush commercial work; age 35, married, sober, reliable; come anywhere west Chicago; strictly on merits. X 822.

PROOFREADER AND EXPERIENCED TRANSLATOR IN SEVEN LANGUAGES WANTS SITUATION; BOOK OR NEWSPAPER OFFICE. EUGENE DAMELINN, 894 N. WHIPPLE ST., CHICAGO.

RULER, competent, age 24, union, desires position with good house in the West; Denver preferred; A1 references given. D 818.

SITUATION WANTED by a first-class web pressman to take charge; had charge of Boston Journal 11 years; 20 years' experience; sober and reliable, good references from last employer. PETER SPLITHOFF, 36 Romsey st., Dorchester, Mass.

SITUATION WANTED - First-class cylinder pressman; good habits.

SUPERINTENDENT desires change; make propositions, strictly confidential, can furnish excellent references, successfully managing large plant, practical printer and binder, posted on lithographing and plate work, close buyer of paper, catalogue compiler, can speak German, 25 years' experience. D 809.

SUPERINTENDENT of book and commercial printing establishment desires change January 1; good stone and ad. man; executive; accept foremanship of job office or daily paper. D 839.

SUPERINTENDENT AND PRINTER, thoroughly experienced and a hustler, wants to make a change; best of references. D 184.

SUPERINTENDENT OR MANAGER—Thoroughly competent, 20 years' experience, 10 years in present position, accustomed to management of large plants, wants to change climate; West or South preferred. D 832.

WANTED — Job by bookbinder of 9 years' experience in job bindery; sober and reliable, all-round binder. THOMAS J. DICKERSON, 513 Hamline ave., Zanesville, Ohio.

WEB PRESSMAN AND STEREOTYPER desires change; expert workman, union; refer present employer. D 303.

WOMAN PROOFREADER, 35, desires position; long experience in modern job office; best of references. D 805.

WORKING FOREMAN wants to make change; buys stock, reads proof, estimates on work, figures costs, etc.; in the business 22 years, 14 as foreman; age 36, married, does not drink; can give good references; now employed, been with present employer upward of 8 years. D 825.

YOUNG, AMBITIOUS CYLINDER PRESSMAN desires permanent position in or outside of Chicago. D 803.

YOUNG MAN, good job printer, union, desires permanent position in medium-sized shop in Chicago. D 840.

WANTED TO PURCHASE.

SECONDHAND eight, ten, twelve, sixteen page 7-column perfecting press; give full description. Address MIRROR, Altoona, Pa.

WILL PAY CASH for a good secondhand Miehle press; give complete description and state lowest price. D 768.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use; saves type and time, produces very strong matrices; paper can be rendered useful in two seconds; each matrix good for a number of casts. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also two engraving methods costing only \$5, with materials by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 E. Thirty-third st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

CARD CASES — Perfection card case, a good leader for you during the holidays; four samples of different sizes mailed for 50 cents; send for price-list. ROSENTHAL BROS., 140 Monroe st., Chicago.

CHALK-PLATE RECOATING is simple and inexpensive by our infal-lible process; complete instructions, \$1; success guaranteed. IN-TELLIGENCER CO., Westfield, Ill.

NEW YORK LINOTYPE SCHOOL, under the personal direction of its founder, makes the magnificent offer to satisfy its pupils or refund their money. Complete course, operating and mechanism, until competent, \$60. Our ambition: To make our graduates successful operators; best evidence of our success — increased plant and more pupils than ever before. Success is ours because our graduates are successful; our time is devoted entirely to our pupils; our machines run perfectly; our course has absolutely no time limit; our terms are reasonable, our instructors experts, our facilities unequaled; our offer stands alone. CHARLES E. GEHRING, World bldg., New York.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$\$50 plant, I worked up a mail-order printing business amounting to \$50 to \$75.2 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

INDIAN BEADWORK AND BASKETS. Free catalogue. B. B. RICH CURIO STORE, Portland, Ore.

SPACEBANDS REPAIRED, 30 CENTS. Just send trial order; if work is not satisfactory it costs you nothing. HUNT MACHINE WORKS, 1538 N. Main st., Los Angeles, Cal.

We Furnish PRESS CLIPPINGS upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake isher who puts us on his exchange list we will credit all items clipped, furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago



ILLUSTRATIONS Our Cut Catalogue (sixth edition), represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds and hundreds of beautiful illustrations, 50 cents (refunded on first \$2 order).

Old Cuts Exchanged, half-tone or line, for new electros or cash. Send rough proofs.

SPATULA PUB. CO., 77 Sudbury St., Boston.



STARTS BY HAND

A turn of the fly-wheel admits the first charge, a mpresses it against the piston so that when the niter is snapped the

Olds Gas and Gasoline Is ready for work. No self-starter is necessary, Every part of this strong and simple engine is mechanically perfect and always dependable.

SEND FOR NEW CATALOGUE FOR FULL PARTICULARS

OLDS GASOLINE ENGINE WORKS, 230 River St., LANSING, MICH.

IF I TOLD YOU

that my Tablet Composition is stronger and more flexible than any other, you would likely reply "That may be so." If you once tried it you would say "It is so."

ROBT. R. BURRAGE, 35-37 Frankfort Street, NEW YORK

LEARN IT!

By mail. How to make handsome SHOW CARDS for your cus-tomers and save "setting up" for a few cards. It's easy. I guarantee to make a good Show Card writer of you in fifty lessons or refund money. Outfit free.

I will give you points how to make dollars in your printing biz. Circular, testimonials. Price and terms on request.

MILLER COLLEGE OF ART 480 Columbus Avenue, BOSTON, MASS.

RAWINGS

MADE WITH



HIGGINS' **AMERICAN** RAWING

(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and meansthe best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—Higgins' Drawing Inks.

(Send for color card showing actual Inks.)

At Dealers in Artists' Materials and Stationery.

Bottles prepaid by mail, 35 cts. each, or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK - CHICAGO - LONDON

Main Office, 271 Ninth St. BROOKLYN, N.Y. Factory, 240-244 Eighth St. U.S.A.

2610 Satisfied Printers are using TRADE GLUENE MARK

The new Perfectly Elastic Liquid Padding Why don't you? Cement, applied cold. No heating necessary. Why don't you? Send us 50 cents and receive a pint can prepaid. You and your customers will be satisfied; If not, money back on request. REFERENCE—First National Bank, Pendleton. GLUEINE MANUFACTURING CO., Pendleton, Oregon.

CARBON PAPER'

For the printer, non-smutting—good for 100 impressions with Pen, Pencil or Typewriter. We manufacture 50 varieties, sizes ranging from 4 x 6 to 25 x 38. Send for samples and quotations for that order you have, or get our price folder and discount. Keep it on tab. Will save you money and bother when ready for carbon.

WHITFIELD CARBON PAPER WORKS, 123 Liberty Street, NEW YORK

ROUGHING" for the Trade We have put in a Roughing

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

A Perfect Paste in Powder Form

CLARK PAPER & MFG. CO., Rochester, N. Y. - 17 Agencies

STOCK ADVERTISING All lines of business. Fine assortment for printers 'blotters, etc. State what you want.
Earper Illustrating Syndicate, Columbus, 0,



YOU REALLY ARE MISSING a good thing unless you use a TYMPAN GAUGE SQUARE. All dealers, or you use a Tympan Gauge Square, All dealers, or Wiley Manufacturing Co., Washington, D. C. Twenty-five cents. :: See October issue, page 117-

PROFITABLE PRINTING

Stop the waste of time in your composing-room. Send \$1.00 for Mayer's NEW system for lock-up of odd-sized pages. Speed and accuracy guaranteed. Saves 40 per cent of comp's time. Simple, practical—by a practical man. Now in daily use.

ORDER IT NOW

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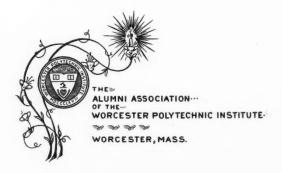
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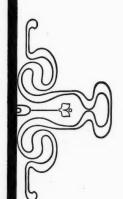


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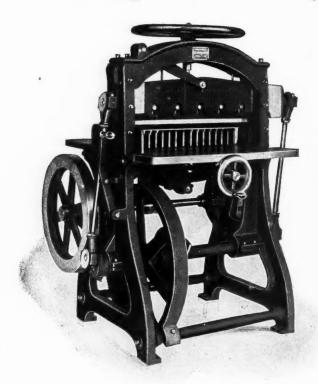
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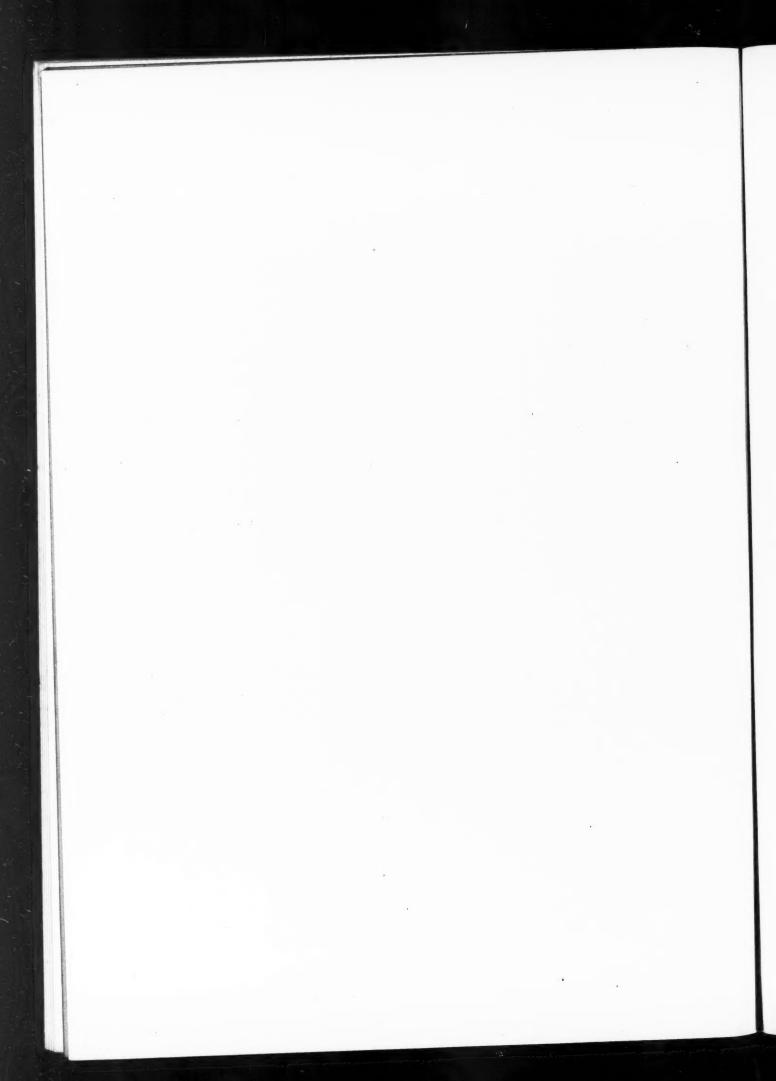
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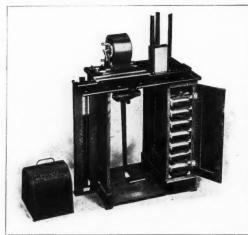
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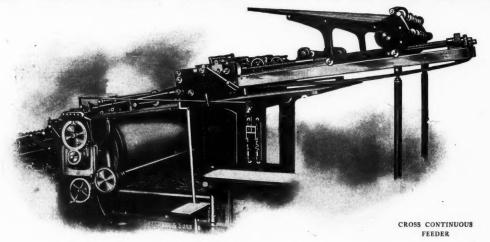
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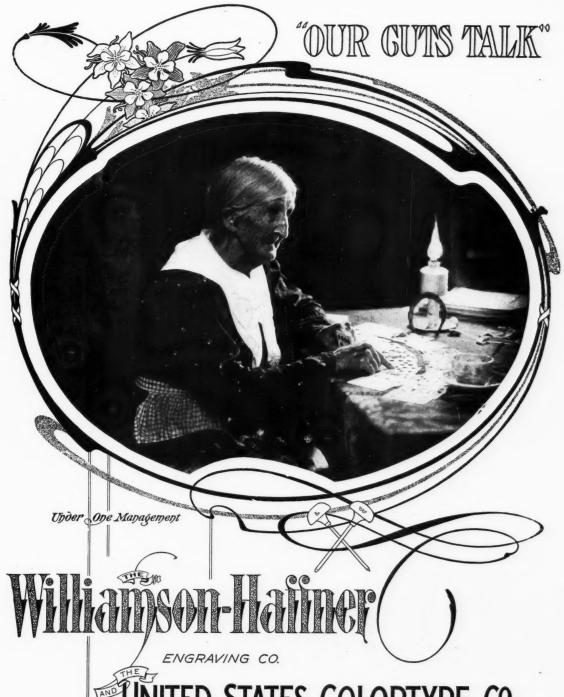
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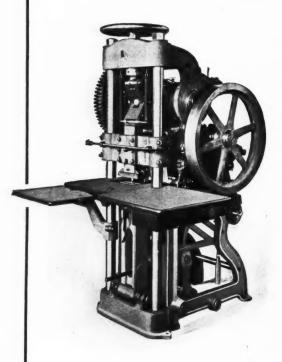
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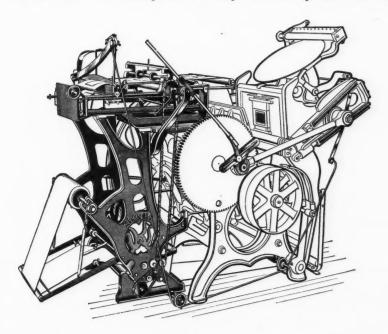
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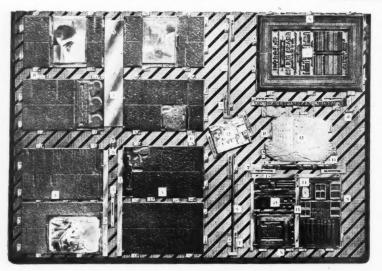
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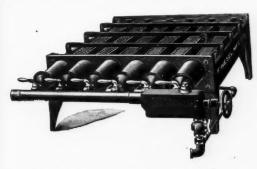
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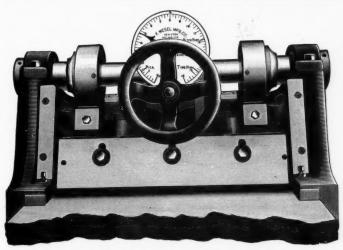
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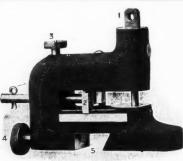


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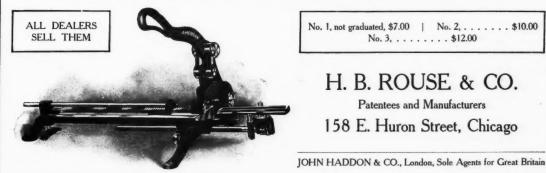
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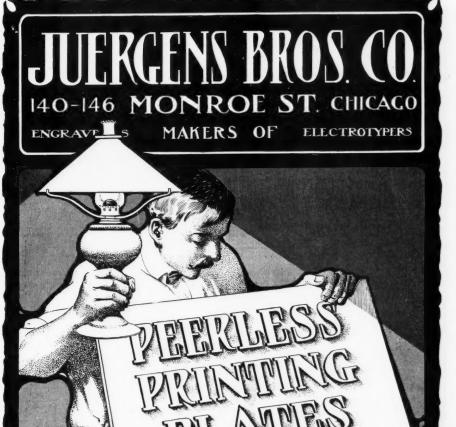
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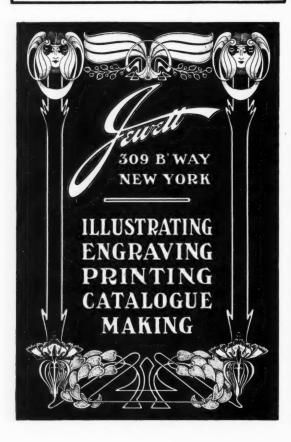
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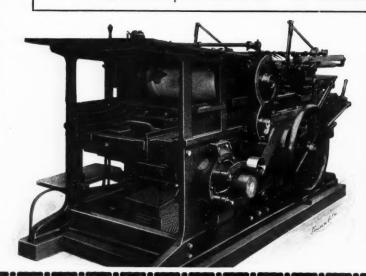
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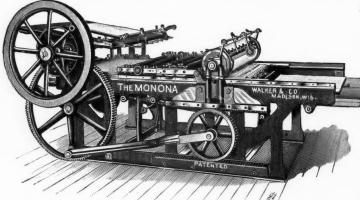


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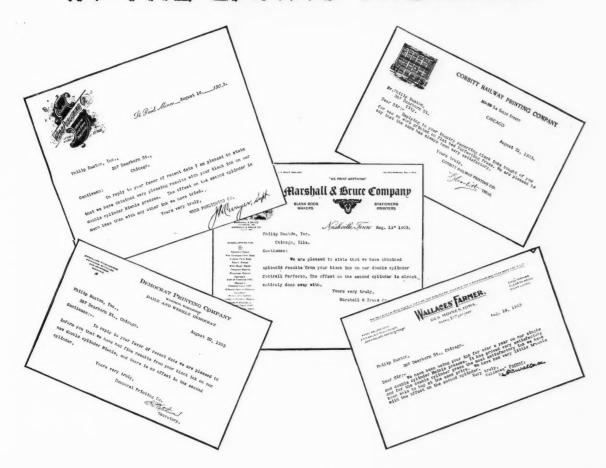


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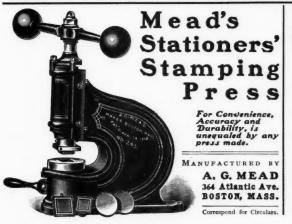
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THE INLAND PRINTER—DECEMBER, 1903.

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